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ABSTRACT

This language arts unit of study for high ability learners in grades 5-6 highlights persuasion in oral and written form, focusing especially on oral communication. Emphasis is placed on providing evidence for opinions. Students must cite passages from literature to defend their points of view in discussion as well as in written arguments. Opportunities are presented for impromptu speeches, informative and persuasive speeches, debate, small and large group discussion, and critical listening skill development. Students work on independent research on the topic of book banning and make an oral presentation of their opinions and supporting evidence. The unit guide presents a rationale and purpose, goals and outcomes, a list of student readings, an assessment model, special features of the unit, a paper on the concept of change, teaching models, 23 lesson plans, assessment forms, a 49-item bibliography listing works taught in the unit and resource materials used in its development, an annotated bibliography of 23 items on the concept of persuasion and change, and a list of 31 computer software resources. (JDD)

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Changing Ideas and Perspectives through Persuasion

A Language Arts Unit for Grades 5-6

ED 380 950

by
Sandra Coleman
Dana T. Johnson
Joyce Van Tassel-Baska
Linda Neal Boyce
Katie Hammett Hall

Published by
Washington-Saratoga-Warren-Hamilton-Essex BOCES
Saratoga Springs, New York
and
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School of Education
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Assistant Professor, School of Education
The College of William & Mary in Virginia

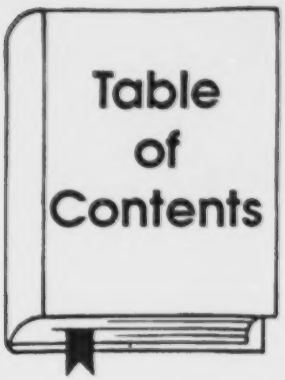
Gilda McKim
Humanities Teacher
Washington-Saratoga-Warren-Hamilton-Essex BOCES

Geraldine Nawrocki-Cutie
Humanities Teacher
Washington-Saratoga-Warren-Hamilton-Essex BOCES

Dr. A. Harry Passow
Schiff Professor of Education
Professor Emeritus, Teachers College
Columbia University

Paul R. Phillips
Humanities Teacher
Washington-Saratoga-Warren-Hamilton-Essex BOCES
Young Scholars Program

Michael Clay Thompson
Assistant Headmaster
University School of Jackson



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I. Introduction to the Unit

This unit highlights persuasion, especially as it relates to oral communication. Emphasis is placed on providing evidence for opinions. Students must cite passages from literature to defend their points of view in discussion as well as in written arguments. Opportunities are presented for impromptu speeches, informative and persuasive speeches, debate, both small and large group discussion, and critical listening skills. Throughout the unit, students work on independent research on the topic "Should book banning be permitted?" and make an oral presentation of their opinions and supporting evidence at the end of the unit.

Literature pieces that are used as the basis for discussion, persuasive writing, and speech making include:

"Declaration of Independence" by Thomas Jefferson
"The Velvet Hangover" by Vaclav Havel
"The Road Not Taken" by Robert Frost
Excerpts from "The Adventures of Tom Sawyer" by Mark Twain
"The Pied Piper of Hamelin" by Robert Browning
"The Valiant" by Holworthy Hall and Robert Middlemass
"The Mending Wall" by Robert Frost

A comparison of pre- and post- assessment scores indicates significant growth in persuasive writing skills for students who participated in the unit.

Rationale and Purpose

The ability to conduct an effective verbal presentation is an important skill for persons of all ages and ability levels. Gifted students have numerous opportunities throughout their careers to make presentations to others. Being highly verbal, they need to develop the critical skills of oral communication. Systematic oral communication instruction is necessary to foster flexible and effective communication. To enjoy the full range of communication available to them, speaking and listening skills need to be developed.

Oral communication activities help create a positive learning environment where students are allowed to teach and to learn from each other, create a spirit of problem solving by providing for student collaboration, and allow for student-centered learning. Self confidence and social adjustment are enhanced through developing the skills of oral communication.

This unit focuses on skills which are important in oral communication. Skills of persuasion are developed through activities that require the student to learn to develop "proof" and identify best evidence and reasoning. These abilities are crucial for success in school and are linked to intellectual functioning and citizen participation in the working world.

Even though all four of the language arts strands are incorporated into this unit, the highlighted purpose of the unit is to enhance the oral communication skills of fifth and sixth grade academically talented students using literature and an emphasis on developing persuasive argument in speaking and writing. The unit offers opportunities to present impromptu speeches, to give informative and persuasive speeches, to debate, to discuss in small and large groups, and to learn general and critical listening skills. Oral communication activities include lessons which use discussion, drama, role playing, debate, and speeches. Students read and critique literature. Activities are designed to develop the skills of persuasion in oral and written form.

Differentiation for High Ability Learners

Activities that are used in these units support increased levels of complexity that are essential curriculum elements for high ability learners.

1. Literature selections have been selected using specific criteria for high ability learners. A detailed description of the criteria is given in Section III. In addition, the inclusion of multicultural literature adds another dimension of complexity.

2. The inquiry model of discussion moves students from initial reactions to analysis and interpretation of a reading or speech. It forces students to consider multiple perspectives.

3. Vocabulary study in the units goes beyond definitions. It models detailed study of challenging words including investigation of etymology, antonyms, synonyms, and related words.

4. Consideration of issues is treated on several levels of sophistication. Individual points of view are supported and argued through techniques of persuasion. Students are also required to consider and address other points of view.

5. Grammar is treated as a system of thought rather than a set of rules.

6. Interdisciplinary connections are made in the units not only by integrating the language arts with the "sister" arts of music and visual arts but also by addressing changes in social, cultural, economic, and political aspects of various societies.

Goals and Outcomes

Content Goals and Outcomes:

GOAL #1: To develop analytical and interpretive skills in literature.

Students will be able to:

A. Describe what a selected literary passage means.

B. Cite similarities and differences in meaning among selected works of literature.

C. Make inferences based on information in given passages.

D. Create a title for a reading selection and provide a rationale for the selection to justify it.

Applications for the unit:

1. Pre-post assessment on literary analysis and interpretation, based on selected outcomes, were embedded in each unit.

2. Literature webs and other graphic organizers were used in each unit to promote literature understanding and response.

3. Response journals and logs were used to link literature to writing in the immediacy of the classroom discussion.

4. Specific study of vocabulary and language embedded in key selections of literature enhanced literary understanding.

5. Each selected literary piece was used in a shared inquiry model of discussion that focused students' constructing meaning based on their reading.

Content Goals and Outcomes:

GOAL #2: To develop persuasive writing skills.

Students will be able to:

A. Select an issue of significance.

B. Develop a concept map (e.g., web, outline, causal network) for writing about a topic.

C. Develop a thesis statement for an essay and identify sources that support the thesis statement.

D. Develop an essay (thesis statement, supporting details, and conclusion), given a list of possible issue topics.

E. Complete a piece of writing using a three-phase revision process based on peer review, teacher feedback, and self-evaluation.

Applications for the unit:

1. Pre-post writing assessments using an argument model were embedded in each unit.

2. Students wrote expository paragraphs and essays using the persuasive writing model throughout each unit.

3. Students engaged in the writing process approach in each unit.

4. Students developed at least one issue of significance in written form (e.g.,research paper or essay) in each unit.

5. Students used concept maps to organize their thinking prior to writing.

6. Assessment of written work included peer, self, and teacher evaluation for each unit.

Content Goals and Outcomes:

GOAL #3: To develop linguistic competency.

Students will be able to:

A. Analyze the form and function of words in a given context.

B. Develop vocabulary power commensurate with reading.

C. Apply standard English usage in written and oral contexts.

D. Evaluate effective use of words, sentences, and paragraphs in context.

Applications for the unit:

1. A pre-post assessment on grammar was included in each unit.

2. Sentences from the literature selections were used in class to reinforce the independent study of grammar.

3. Vocabulary webs were used to study the etymology, meaning, and relationships of words in literature. The webs promoted increased word power and facilitated vocabulary analysis. Sentence selections from the literature studied were analyzed for grammatical properties.

4. Self study grammar packets were completed by students outside of class with teacher support and in class small group work.

5. Revision and editing of written work gave students opportunities to demonstrate and refine effective use of language.

6. Self-assessment and peer-assessment instruments provided opportunities to evaluate the use of language, vocabulary, and grammar.

Content Goals and Outcomes:

GOAL #4: To develop listening/oral communication skills.

Students will be able to:

A. Discriminate between informative and persuasive messages.

B. Evaluate an oral persuasive message according to main idea and arguments cited to support it.

C. Develop skills of argument formulation.

D. Organize oral presentations, using elements of reasoning as the basis.

Applications for the unit:

1. A pre-post assessment for listening skills was embedded in each unit.

2. The inquiry-based discussion model promoted active listening and expression of ideas.

3. Issues of significance provided a context for argument formulation.

4. Opportunities for oral presentations woven into the units included: group and individual reports, debates, interviews, reporting on research, and panel discussions.

5. Critical listening experiences were provided through guest speaker presentations, video viewing, and peer presentations.

6. Self-assessment and peer-assessment instruments provided opportunities to evaluate oral communication and elements of persuasion.

Process Goal and Outcomes:

GOAL #5: To develop reasoning skills in the language arts.

Students will be able to:

A. State a purpose for all modes of communication, their own as well as others.

B. Define a problem, given ill-structured, complex, or technical information.

C. Formulate multiple perspectives (at least two) on a given issue.

D. State assumptions behind a line of reasoning in oral or written form.

E. Apply linguistic and literary concepts appropriately.

F. Provide evidence and data to support a claim, issue, or thesis statement.

G. Make inferences, based on evidence.

H. Draw implications for policy development or enactment based on the available data.

Applications for the unit:

1. Pre-post assessment on literary analysis and interpretation, based on selected outcomes, were embedded in each unit.

2. Literature webs and other graphic organizers were used in each unit to promote literature understanding and response.

3. Response journals and logs were embedded to link literature to writing in the immediacy of the classroom discussion.

4. Specific study of vocabulary and language used in key selections of literature enhanced literary understanding.

5. Each selected literary piece was used in a shared inquiry model of discussion that focused students' constructing meaning based on their reading.

Concept Goal and Outcomes:

GOAL #6: To understand the concept of change in the language arts.

Students will be able to:

A. Understand that change is pervasive.

B. Illustrate the variability of change based on time.

C. Categorize types of change, given several examples.

D. Interpret change as progressive or regressive in selected works.

E. Demonstrate the change process at work in a piece of literature.

F. Analyze social and individual change in a given piece of literature.

Applications for the unit:

1. The generalizations about change were used as one basis for literature discussion.

2. Selected writing assignments addressed the concept.

3. Culminating unit experiences traced the concept of change across time periods, cultures, and pieces of literature.

4. Vocabulary webs encouraged students to understand how words have changed over time.

5. Emphasis on the writing process, oral communication, and research illustrate the concept of change as a process of individual learning.

6. Metacognition was emphasized as a change strategy for learning.

Student Readings

Novels/Books

Morning star, black sun: The Northern Cheyenne Indians and America's energy crisis	B. Ashabranner
Going home	N. Mohr
The secret of Gumbo Grove	E. E. Tate
Journey to Topaz	Y. Uchida
Roll of Thunder, Hear My Cry	M. Taylor
Child of the owl	L. Yep
Rising voices: Writings of young Native Americans	A. B. Hirshfelder & B. R. Singer
Collected Poems	
Letters of Wallace Stevens	
The Adventures of Tom Sawyer	M. Twain

Plays

The Valiant	H. Hall & R. Middlemass

Poems

"Pied Piper of Hamelin"	R. Browning
"The Road Not Taken"	R. Frost
"The Mending Wall"	R. Frost

Historical Documents/Speeches/Essays

"Libraries Should Reflect Majority Values"	P. Schlafly
"Libraries Should Reflect Diverse Views"	American Library Association

"Declaration of Independence"	T. Jefferson
"The Velvet Hangover"	V. Havel

Extensions

"Birches"	R. Frost
"Putting in the Seed"	R. Frost
"After Apple Picking"	R. Frost
"The Gift Outright"	R. Frost
Twelve Angry Men	R. Rose

Resource Literature

Beahm, G. (Ed.). (1993). *War of words: The censorship debate.* Kansas City, MO: Andrews and McMeel.

Public Agenda Foundation. (1987). *Freedom of speech: Where to draw the line.* Dayton, OH: Domestic Policy Association.

The New York Public Library. (1984). *Censorship: 500 years of conflict.* New York: Oxford University Press.

Censorship: For & against. (1971). New York: Hart.

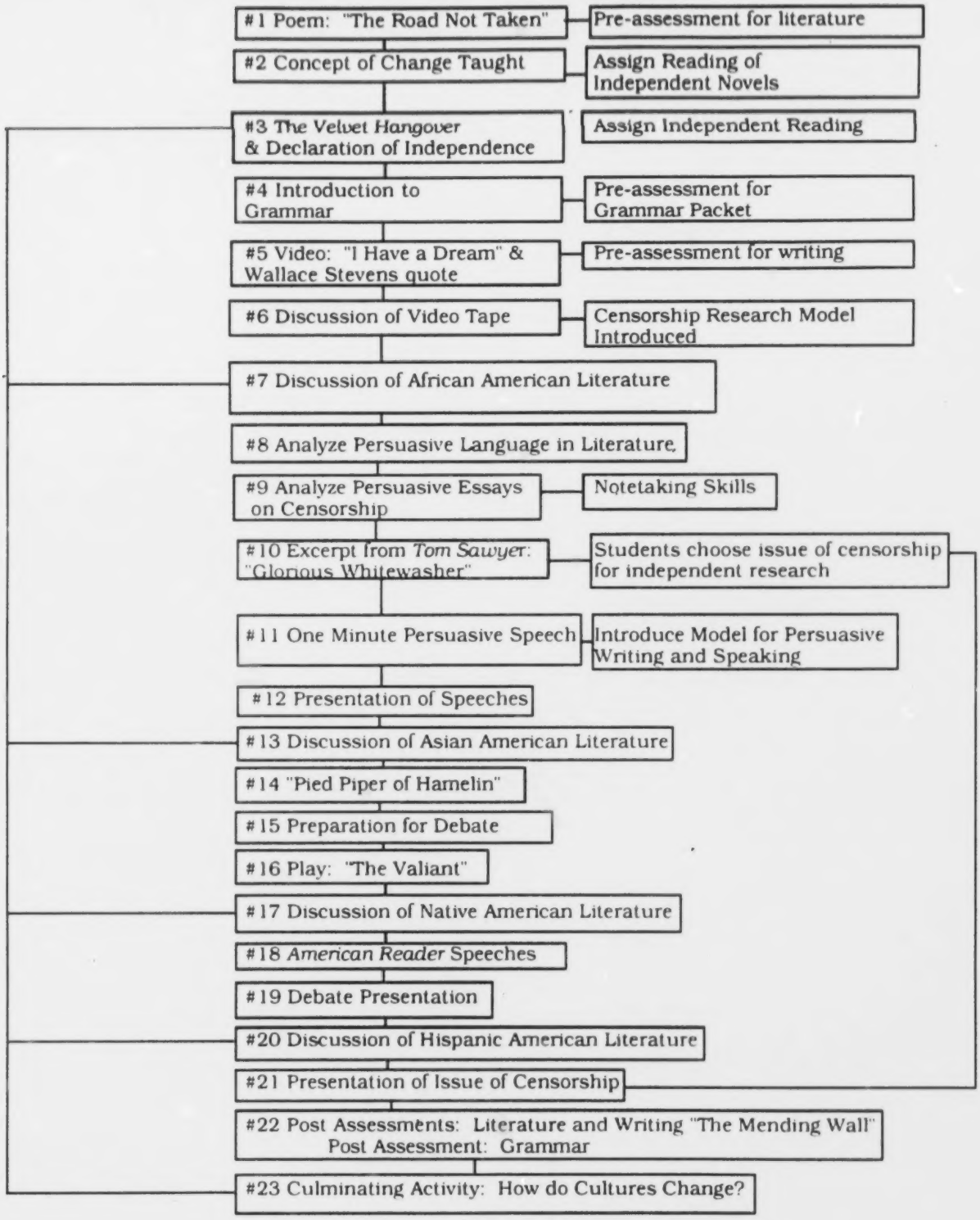
Censorship: Opposing viewpoints. (1990). San Diego: Greenhaven.

Hirschberg, S. (1992). *One world many cultures.* New York: Macmillan.

Miller, R. K. (1992). *The informed argument: A multidisciplinary reader and guide* (3rd. ed.). Fort Worth, TX: Harcourt Brace Jovanovich.

Ravitch, D. (1990). *The American reader: Words that moved a nation.* New York: Harper Collins.

Organizational Flow of Lessons in the Unit


#1 Poem: "The Road Not Taken"
Pre-assessment for literature
#2 Concept of Change Taught
Assign Reading of Independent Novels
#3 The Velvet Hangover & Declaration of Independence
Assign Independent Reading
#4 Introduction to Grammar
Pre-assessment for Grammar Packet
#5 Video: "I Have a Dream" & Wallace Stevens quote
Pre-assessment for writing
#6 Discussion of Video Tape
Censorship Research Model Introduced
#7 Discussion of African American Literature
#8 Analyze Persuasive Language in Literature
#9 Analyze Persuasive Essays on Censorship
Notetaking Skills
#10 Excerpt from Tom Sawyer: "Glorious Whitewasher"
Students choose issue of censorship for independent research
#11 One Minute Persuasive Speech
Introduce Model for Persuasive Writing and Speaking
#12 Presentation of Speeches
#13 Discussion of Asian American Literature
#14 "Pied Piper of Hamelin"
#15 Preparation for Debate
#16 Play: "The Valiant"
#17 Discussion of Native American Literature
#18 American Reader Speeches
#19 Debate Presentation
#20 Discussion of Hispanic American Literature
#21 Presentation of Issue of Censorship
#22 Post Assessments: Literature and Writing "The Mending Wall"
Post Assessment: Grammar
#23 Culminating Activity: How do Cultures Change?

Assessment Model

Assessment in this unit is ongoing and composed of multiple options. Pre- and post-tests served assess student growth in the four major strands of the language arts. These serve multiple purposes. Performance on the pre-assessments should establish a baseline against which performance on the post-assessment may be compared. In addition, teachers may use information obtained from the pre-assessments as an aid to instructional planning as strengths and weaknesses of students become apparent.

Daily discussions, response log entries, and writing portfolio samples were evaluated by both the teacher and the student through informal and formal approaches. In some cases, peer editing was also employed as part of the writing assessment process. These activity-based assessment strategies are authentic measures that will ensure student learning in a relevant way.

Some of the assessment strategies used in the unit are detailed below.

A. **Response Log**: Each student should use a spiral notebook as a response log. It will be used for a variety of activities, including brainstorming, concept mapping, and informal writing assignments. Each entry should be labeled with the date and the title of the selection which is being discussed. The response logs will be monitored by the teacher on a periodic basis; they will reveal the students' thinking processes expressed through writing.

B. **Writing Portfolio**: Each student will maintain a manila folder as a writing portfolio; in it, he/she will chronologically arrange formal writing assignments. At the conclusion of the unit, students will be asked to prepare writing self-assessments in which they reflect upon themselves as writers.

C. **Student-Teacher Conferences**: Opportunities should be provided for each student to meet periodically with the teacher to discuss current work and plans for further development. To prepare for the conference, the student will complete a self-assessment form (see Section V).

D. The following **Protocols** are included in Section V of this unit: Group Discussion Assessment, Writing Self Assessment, Peer Assessment of Writing, Teacher Assessment Form for Writing, Persuasive Speech Evlaution Form (teacher/peer), Teacher Reasoning Assessment, Concept of Change Assessment, and Research Product Assessment.

Even though assessment is not always specified for lesson activities, it is assumed that the teacher of the unit will consult Section V for the appropriate instruments to be used in assessing on-going activities and products. Pre and post assessment instruments appear in the relevant lesson of the unit in which they were administered and then used for instructional purposes.

Special Features of the Unit

Metacognition

The teacher models questioning strategies, coaches students to encourage them to adopt these questioning behaviors and finally fades into the background as students become capable of working through a problem on their own. Students are expected to monitor and question their own thinking skills in this unit through several approaches, including and the use of graphic organizers.

Multiculturalism

This unit contains an organized approach to explore the concept of change by exposing students to literature from four different cultural groups: African American, Japanese, Native American, and Hispanic. Key discussions are held to discuss readings that are representative of each culture. A final lesson (Lesson 23) links the literature studied to the concept of change through small group inquiry.

Instructional Techniques

Inquiry techniques permit the shared exploration of an issue or problem. The teacher's task is to structure activities so that high-level thinking is elicited from learners. The student can then use these thinking skills to elaborate upon the idea discussed in class, to develop arguments, and to develop an independent investigation.

The model used throughout the unit to promote thinking is the eight elements of thought advocated by Paul (1992). See Section III for the model and a description of the individual elements.

Independent Learning Opportunities

Concurrent with the lessons that are outlined in this unit, students will be engaged in independent work that is continuous in nature. Several strands of activities are described below.

A. **Grammar**: An introductory lesson for the independent study grammar packet is included in Lesson 4 to orient students to the packet. Then students will be expected to complete the grammar activities at their own pace. Throughout the unit, the lessons reinforce the grammar study by engaging students in an analysis of a sentence from each literature selection.

B. **Reading**: After literature selections are discussed in unit lessons, students will be encouraged to read additional selections by the same author. Related works by other authors will be suggested in lesson extensions. In Lesson 3 students are given an independent reading assignment featuring multicultural selections. Students work on this assignment throughout the unit.

C. **Writing**: For each multicultural selection read, students select a topic for reflective writing that asks them to develop an essay based on an idea from the book read.

D. **Research**: Students will do research on the book banning issue. *They will be conducting some of their research work outside of class time or* during time designated for independent work in classroom learning centers.

E. **Vocabulary**: Students will be expected to keep a section in their notebooks for the recording of new vocabulary words that they encounter in independent reading.

Other lesson-specific extensions will be found in individual lessons.

Research Process

In this unit students consider the issue of freedom of speech by researching controversies surrounding censorship and the banning of books. They will be required to identify a problem, establish a point of view, gather evidence, consider opposing points of view, draw conclusions, and determine implications and consequences. They will present their research in the form of a persuasive speech.

Technology

Two computer programs were used as resources in this unit:

- Δ Appleworks - integrated wordprocessing with spell checker, database and spreadsheet program.
- Δ Hyperscreen 2.0 - multimedia program using text, sound graphics, drawing, painting and linked pages to put together information on a topic.

A description of these and other technology resources is included in the bibliography section at the end of this unit.

Other Resources

Bibliographies in Section VII of the unit list various resources and references for teacher support.

Beyond the Card Catalog:
Teachers and Students Collaborating with Librarians

Because literature and information play key roles in the search for meaning, this unit depends on rich and extensive library resources. Working with librarians is essential for both teachers and students throughout the unit. Teachers and school librarians should work together in the planning stages of the unit to tailor the literature and research demands to the interests and abilities of the students. Because many of the resources suggested in this unit exceed the scope of school libraries, public and academic librarians should also be involved in planning and implementation. Librarians can suggest resources, obtain materials on interlibrary loan, and work with students on research projects.

Students should be encouraged to become acquainted with the librarians in their community for several reasons. First, libraries are complex systems of organizing information. The systems vary from one library to another and technological access to the systems is constantly changing. Librarians serve as expert guides to the information maze, and they are eager to assist library users. Secondly, the most important skill in using the library is knowing how to ask questions. Students should learn that working with a librarian is not a one time inquiry or plea for assistance, but an interactive communication and discovery process. As the student asks a question and the librarian makes suggestions, the student will gain a better understanding of the topic and find new questions and ideas to explore. To fully exploit library resources, these new questions and ideas should then be discussed with the librarian. Learning to use the services of librarians and other information professionals is an important tool for lifelong learning.

Model of Implementation

Schedule for Lessons

Each daily lesson begins with a new literature reading or update of the previous day's accomplishments. The lessons are planned for forty-five minutes to one hour and used on four consecutive days each week.

The lessons and activities help students develop a point of view and present a speech on "Should Books Ever Be Banned?." At the end of each session, students reach consensus about what they accomplished that day and add their new learnings to the "Need to Know" Board and to the folder of note cards. The note cards are used to keep the research information being collected in preparation for a speech that argues for a particular point of view.

Grouping Context of Pilot

This unit was piloted with 24 high ability sixth graders in a self-contained gifted class setting. The school district in which it was taught is suburban and consists of primarily middle class families.

Notes from the Teacher

The following are selected notes from the log that was kept by the teacher who piloted this unit.

* *At first, many students were apprehensive about the thought of making a speech. But by the end of the unit, they were much more relaxed about it. We played a game called "Persuade" at the end of the unit and all of them were eager to speak.*

* *This unit was taught during a sixth grade reading period. The regular reading teacher observed and assisted in the unit and says that she will not go back to teaching from the basal reader after seeing the effect this kind of teaching had on the students.*

* *After the students wrote their persuasive letters for the pre-assessment activity, they asked if they could read them to the class. They seemed to be patterning their delivery after the college student presentation that they had seen on videotape.*

* *Students were intensely involved in the "Need To Know" board. It seemed to help keep the research strand focused.*

* *One group of students met at the public library on a Saturday to research for a debate.*

* *The impromptu speeches were very successful.*

* *Attending the play was a very positive activity. However, the students needed instruction in critiquing. Most of them wrote only about how they felt.*

* *Students learned quickly to supply reasons and to press each other in discussion for evidence in support of their points of view.*

* *In discussion, questions were often generated spontaneously by students. Examples from the Pied Piper lesson include:*
  - *"Did the Piper go into the water?"*
  - *"Should the Mayor have paid the Piper?"*
  - *"If one rat was left, did the Piper really do his job?"*

* *The students seemed to grow in their recognition that there is more to reading than following the plot.*

* *If possible, more time needs to be allowed for oral reading. Many students are not confident and lack expression.*

* *Discussion always takes more time than is planned. However, since discussion is one of the most valuable aspects of this unit, it needs plenty of time and emphasis.*

II. The Concept of Change

This unit is organized around the concept of change and how it functions in literature, writing, speech, and language. As a theme in literature it is viewed at the level of character growth and development over time and at the level of social and cultural change apparent in literary contexts.

Teachers are encouraged to read the following paper as a prelude to teaching the concept of change. The paper provides a broad-based background in understanding the concept and additional readings for further understanding.

The Concept of Change: Interdisciplinary Meaning and Inquiry

by
Linda Neal Boyce

What is Change?

Change is a complex interdisciplinary concept that inspires fear as well as hope. The idea of change has engaged thinkers throughout the ages and across disciplines. Because change transcends the disciplines, an understanding of change in one discipline informs the study of change in another discipline and results in important connections. Likewise, an interdisciplinary study of change provides insights into the structure of the each discipline. Furthermore, the increasing rate of global change that encompasses social, political, and environmental upheaval, an information explosion, and a technological revolution creates an urgent need for the understanding of the dynamics of change. This paper explores the concept of change in several disciplines, identifies key resources that focus on change, and examines the way the concept of change has been applied in the National Language Arts Project for High Ability Learners.

Religion and Philosophy

The *Encyclopedia of Philosophy* (Capek, 1967) and *Encyclopedia of Religion and Ethics* (Hyslop, 1910) provide overviews of change from the perspectives of religion and philosophy. Both sources agree that change is one of the most basic and pervasive features of our experience. Hyslop goes so far as to say that change is difficult to define and that it is easier to discuss the types of change. He identifies four types of change: (1) qualitative change, a change in the qualities or properties of a subject such as chemical reaction; (2) quantitative change which includes expansion, contraction, detrition, and accretion; (3) local change, or a change in the subject's position in space; and (4) formal change, a change of shape. He adds that all changes involve time which is an essential condition of change.

Historically, philosophers and theologians have not always acknowledged the existence of change (Capek, 1967 & Hyslop, 1910). Ideas of God, Being, and One that are based on eternal order and perfection of nature regard time and change as illusions of finite experience. Hyslop points out that the recognition of change is crucial to inquiry; that change represents the dynamic as the source of all investigations into causes. He states, "Curiosity regarding causal agency begins with the discovery of change and terminates in explanation" (p. 357). Capek's and Hyslop's essays offer an important backdrop to our understanding of the current controversies, the intense emotion, and the values that surround the concept of change.

Social Studies

In his outline of "Social Studies Within a Global Education," Kniep (1991/1989) identifies change as one of the conceptual themes for social studies and asserts, "The process of movement from one state of being to another is a universal aspect of the planet and is an inevitable part of life and living." (p. 121) He lists adaption, cause and effect, development, evolution, growth, revolution, and time as related concepts. Kniep's comprehensive scope and sequence for social studies includes essential elements (systems, human values, persistent issues and problems, and global history), conceptual themes (interdependence, change, culture, scarcity, and conflict), phneomenological themes (people, places, and events), and persistent problem themes (peace and security, national/international development, environmental problems, and human rights). Change is both a concept to understand and an agent to consider in all social studies ideas and themes.

In discussing social change, Daniel Chirot (1985) views social change as pervasive, believing, however, that most societies delude themselves into believing that stability prevails and that unchanging norms can be a reality.

He identifies demographic change, technological change, and political change as the most important causes of general social change. In his discussion of how and why critical changes have occurred, Chirot considers three transformations in social structure among the most important:

- the technological revolution produced by the adoption of sedentary agriculture
- the organizational revolution that accompanied the rise of states
- the current "modernization" that encompasses major changes in thought, technology, and politics.

He points out that studying current major changes such as the increasing power of the state and the proletarianization of labor helps us understand smaller changes such as those in family structure, local political organizations, types of protest, and work habits. Because change impacts on our lives in large and small ways, we must understand and confront it.

Vogt's (1968) analysis of cultural change echoes Chirot's discussion of social change: "It can now be demonstrated from our accumulated archeological and historical data that a culture is never static, but rather that one of its most fundamental properties is change." (p. 556) Vogt cites three factors that influence change in a given culture:

- Any change in the ecological niche as a result of natural environmental changes or the migration of a society as when the Anasazi Indians left Mesa Verde to find new homes and lost their cultural identity in the process.

- Any contact between two societies with different cultural patterns as when Hispanic and Native American cultures converged in New Mexico.

- Any evolutionary change occurring within a society such as when a food-gathering society domesticates its plants and animals or incorporates technology to effect lifestyle changes.

In his discussion of cultural adaptation, Carneiro (1968) distinguishes between cultural adaptation (the adjustment of a society to its external and internal conditions) and cultural evolution (change by which a society grows complex and better integrated). Adaptation may include simplification and loss resulting from a deteriorating environment. Thus, adaptation may signal negative as well as positive changes for a cultural group.

History--the social sciences discipline that chronicles change-- provides insight into specific changes from a range of perspectives. For instance, resources such as *The Timetables of History* (Grun, 1979) and *The Timetables of American History* (Urdang, 1981) record changes by significant annual events in the areas of history and politics; literature and theater; religion, philosophy, and learning; the visual arts; music; science and technology; and daily life. These tools allow readers to see at a glance the simultaneous events and significant people involved in changes occurring throughout the world or in a specific area.

Individuals interested in how the world has worked chronicle ideas about change on an interdisciplinary canvas. Boorstin (1983) focuses on man's need to know and the courage of those who challenged dogma at various times in history. He provides an indepth look at the causes of change, considering such questions as why the Chinese did not "discover" Europe and America and why the Egyptians and not the Greeks invented the calendar. Tamplin (1991) demonstrates the interrelationship of personal, cultural, and societal change with discussions and illustrations of literature, visual arts, architecture, music, and the performing arts. Petroski (1992), chronicles change and investigates its origins. He argues that shortcomings are the driving force for change and sees inventors as critics with a compelling urge to tinker with things and to improve them.

Science

Echoing the call for curriculum reform that centers on an indepth study of broad concepts, Rutherford and Ahlgren (1990) in their report *Science for All Americans* state:

> Some important themes pervade science, mathematics, and technology and appear over and over again, whether we are looking at an ancient civilization, the human body, or a comet. They are ideas that transcend disciplinary boundaries and prove fruitful in explanation, in theory, in observation, and in design.

Rutherford and Ahlgren proceed to recommend six themes: systems, models, constancy, patterns of change, evolution, and scale. Of the six themes, three of them--constancy, patterns of change, and evolution--focus on change or its inverse. In discussing patterns of change, Rutherford and Ahlgren identify three general categories, all of which have applicability in other disciplines: (1) changes that are steady trends, (2) changes that occur in cycles, and (3) changes that are irregular.

Sher (1993) identifies and discusses four general patterns of change: (1) steady changes: those that occur at a characteristic rate; (2) cyclic changes: those changes that repeat in cycles; (3) random changes: those changes that occur irregularly, unpredictably, and in a way that is mathematically random; and (4) chaotic change: change that appears random and irregular on the surface, but is in fact or principle predictable. She considers the understanding of chaotic change as one of the most exciting developments in recent science.

As in the other disciplines, change in science can be studied as a concept and as a specific application or type of change. For example, our view of the earth over the last 40 years has changed from a static globe model to a dynamic plate tectonics model, affecting our understanding of earthquakes, volcanoes, and other seismic events (NASA, 1988; 1990).

Language--Creative and Changing

S. I. and Alan Hayakawa in *Language in Thought and Action* (1990) state categorically, "Language...makes progress possible" (p.7). They argue that reading and writing make it possible to pool experience and that "cultrual and intellectual cooperation is, or should be, the great principle of human life" (p. 8). They then examine the relationships among language, thought, and behavior and how language changes thinking and behavior. For instance, they discuss how judgments stop thought which can lead to unfounded and dangerous generalizations. They explore the changing meanings of words and point out "no word ever has exactly the same meaning twice" (p. 39). For the Hayakawas, dictionaries are not authoritative statements about words but rather historical records of the meanings of words. Finally, the Hayakawas discuss the paralyzing effects of fear of change and the anger that accompanies it. They propose that the debate around issues facing society should center on specific questions such as "What will be the results?" "Who would benefit, and by how much?" and "Who would be harmed, and to what degree?" rather than questions of "right" or "wrong." They contend that this way of thinking reflects a scientific attitude and harnesses language to accurately "map" social and individual problems; thereby enabling change.

While *Language in Thought and Action* is an eloquent manifesto about the possibilities of language, the anthology *Language Awareness* (Eschholz, Rosa, & Clark, 1982) provides a resource on specific topics. The essays cover the history of language; language in politics and propaganda; the language of

advertising; media and language; jargon; names; prejudice and language; taboos and euphemisms; language play; and the responsible use of language. Each essay examines either changes in language or how language changes thinking and action. For example, in her outline of the devices of propaganda that include name calling, generalities, "plain folks" appeal, stroking, personal attacks, guilt or glory by association, bandwagon appeals, faulty cause and effect, false analogy, and testimonials, Cross (1982) examines the manipulative power of language.

The powers of language range from strident manipulation to the quiet heightening of awareness. Response to language involves a change--a change of perspective, a new understanding, an insight in the search for meaning. Coles (1989) speaks of the power of literature to give direction to life and to awaken moral sensibilities. He states, "Novels and stories are renderings of life; they can not only keep us company, but admonish us, point us in new directions, or give us the courage to stay a given course." (p.159)

While Coles discusses the impact of literature on private lives, Downs (1978) discusses revolutionary books throughout history in his *Books That Changed the World*. Examining such books as *The Bible*, Machiavelli's *The Prince*, Beecher's *Uncle Tom's Cabin*, Darwin's *Origin of Species*, and Freud's *The Interpretation of Dreams* Downs attempts to discover and to analyze two categories of writings: works that were direct, immediate instruments in determining the course of events and works that molded minds over centuries. He concludes that, "Omitting the scientists in the group, for whom these comments are less pertinent, the books printed since 1500 were written by nonconformists, radicals, fanatics, revolutionists, and agitators." (p. 25)

The reading process which enables readers to search for information and meaning and to use books to enrich their lives is an active, recursive process that includes choosing a book, reading, discussing from the reader's point of view, listening to another's point of view, reflecting and responding, and re-reading or making a new choice (Bailey, Boyce, VanTassel-Baska, 1990). Effective reading includes revising an interpretation or changing ideas, a step which is mirrored in the writing process and in speaking and listening. Kennedy (1993) sees all of the language processes--reading, writing, speaking, listening, and thinking--as complex, interrelated activities; activities that result in a dynamic, changing discourse.

Censorship reflects the public's acknowledgement and fear of the power of language to change thinking, behavior, and society at large. The debate over censorship and freedom of expression has raged for centuries and ranges from the use of racist and sexist language in literature to the effects of violence on television. Plato, one may remember, argued against allowing children to listen to imaginative stories and banned the poets from his ideal society. The continuing controversy regarding the burning of the American flag is one of several censorship issues widely debated in our society that illustrates the linkage of symbols, language, and freedom of expression (Bradbury and Quinn, 1991).

Telecommunications in a Changing World

Telecommunications has dramatically changed our capacity to access information. Electronic mail, known as e-mail, is a telecommunications system that links computers around the world through telephone lines and satellites. Several networks exist such as Internet, CompuServe, Prodigy, and Peacenet. Electronic mail has created significant changes in scientific and business communities such as: increased flexibility for team members working in various locations across time zones, an end to isolation of researchers around the world, and the restructuring of organizations by eliminating corporate hierarchies (Perry, 1992a). Perry also cites the role of e-mail in the Russian coup of Boris Yeltsin and the use of faxes during the Tiananmen uprising. E-mail and fax machines provided sources of information that were difficult to control and allowed dissenters to communicate with one another and with the outside world (Perry, 1992b).

Video, television, cable, compact discs, and computers are transforming not only access to information, but the content of information as well. In a recent *U. S. News and World Report* article John Leo (March 8, 1993) discusses the new standard of television news that blends information and entertainment. He contends that images, story line, and emotional impact are replacing a commitment to evidence, ethics, and truth. In another development, compact discs and computers are combining sound tracks, animation, photography, and print information that replace standard multi-volume encyclopedias and that enable users to combine information in new ways. The new Compton's Encyclopedia on CD-Rom, for example, can organize via a time machine any historical period by key categories of events, such as literature and the arts, science and technology, history and politics, and so on. This changing information technology, brings new requirements for critical evaluation and consideration of how technology can limit or expand thinking.

The Concept of Change and Language Arts Unit Development

For the purposes of teaching the concept of change for this project, five generalizations about change were drawn from the literature of various disciplines. Table 1 illustrates those generalizations and their accompanying outcomes. Examples of how the generalizations were addressed in the units through language study, language processes, and literature follow Table I.

Table 1

Generalizations and Outcomes About Change

Generalizations	Outcomes
1. Change is pervasive	Understand that change permeates our lives and our universe.
2. Change is linked to time	Illustrate the variability of change based on time
3. Change may be perceived as systematic or random	Categorize types of change, given several examples. Demonstrate the change process at work in a piece of literature.
4. Change may represent growth and development or regression and decay	Interpret change in selected works as progressive or regressive.
5. Change may occur according to natural order or be imposed by individuals or groups	Analyze social and individual change in a given piece of literature.

Language Study

Throughout the units, word study and vocabulary served as a primary source for studying change. Students constructed vocabulary webs that mapped words by: (1) the definition, (2) a sentence that used the word from the literature being studied, (3) an example of the word, (4) an analysis of the word that identified stems (roots, prefixes, and suffixes), word families, and word history. To build on the verbal talent of high ability learners, resources such as *Sumer is Icumen In: Our Ever-Changing Language* by Greenfeld (1978) and *Oxford Guide to Word Games* by Augarde (1984) were included in the units to encourage students to explore language changes and to play with the possibilities of inventing it themselves.

Each unit included a grammar packet developed by Michael Thompson and based on his work, *The Magic Lens: A Spiral Tour Through the Human Ideas of Grammar* (1991). Thompson's packets were designed to help students learn why some ideas are clear and other are confused; to understand the power of grammar to reveal deep thinking and deep meaning. Implicit in this study was the idea that changing the grammar of a sentence or paragraph meant changing its meaning. Literature selections upon which the units were built and the students' own writing provided the context for studying grammar.

Language Processes

The processes of reading, writing, listening, and speaking were studied as change processes. Discussion of literature was based on the premise that each person's interpretation and understanding of meaning would be different from another person's interpretation. Through listening to one another, students

were encouraged to seek new meaning and to examine how their interpretations changed during the discussion. In like manner, students studied the writing process as a way to explore ideas and to generate their own thinking and learning. The revision stage of writing emphasized seeking feedback and listening to responses from teachers and peers. Considering another's perspective often led to changes in the understanding of one's own work and to subsequent changes in the structure and clarity of the writing.

Oral communications in these units centered on persuasive speaking and critical listening. Students studied how to change their audience's opinion and actions through argument formulation and strategies of persuasion. As students listened to persuasive speeches, they analyzed the arguments and evaluated their effectiveness. Resources for the speaking and listening components included videotapes of master persuaders such as Franklin D. Roosevelt, Martin Luther King, Jr., and Adloph Hitler that provided students with opportunities to consider the role of persuasion in social and historical contexts. Other resources such as *The American Reader: Words That Moved a Nation* (Ravitch, 1990) documented the persuasive role of oral communication modes such as orations, Congressional hearings, and songs in the process of change.

Literature

Each of the units centered on literature selections with vocabulary and language study emerging from the selections. The development of the concept of change also emerged from the literature discussions and activities. Typically each literary piece was examined for evidence of character changes, both physical and psychological, as well as social, political, and economic changes affecting societal settings of the literature studied. For instance in "The Power of Light" by I. B. Singer (1962) students discussed the issue of whether characters change themselves or are changed by events outside of their control.

In addition to the literature selections which were discussed with the total group, additional resources embedded in each unit illustrated the generalizations about change and addressed the social, cultural and environmental implications of change. For instance, *Commodore Perry in the Land of the Shogun* (Blumberg, 1985) documents the dramatic social and cultural changes created by Perry's visits to Japan in 1853 and 1854. Illustrated with reproductions of primary sources, the account presents misconceptions, hostilities, and humorous episodes encountered from multiple points of view. Change is palpable while reading the book. A very different book, *Letting Swift River Go* by Yolen (1992) tells of the drowning of a Swift River town for the building of the Quabbin Reservoir, a water supply for Boston and now a wilderness area. The open-ended story alludes to necessary tradeoffs and provides opportunities to discuss changes linked to time as well as the positive and negative aspects of change.

Conclusion

The idea of change crosses all disciplines and offers learners an opportunity to begin building a concept that will inform their lives in meaningful ways. Because of the accelerating rate of change, students will need effective tools for recognizing and coping with change throughout their lives. Language with its powers of inquiry, persuasion, and critique provides possibly the most powerful tool for understanding and coping with change.

Literature, in particular, offers students and teachers a rich content arena for analyzing change and for considering the issues that surround it. Literature captures the voices, the emotions, and the concerns of thinkers through the ages and across cultures. In a time of dizzying change, it offers continuity and an opportunity for reflection. Besides, literature injects fun into the study of any concept, including change.

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III. Teaching Models Used in the Unit

In this section, teachers will find the primary models that guided the development and initial teaching of the unit. These models are used consistently throughout the unit to ensure emphasis on unit outcomes. It is suggested that teachers be familiar with these models and how to implement them before using the unit.

Criteria for the Selection of Literature

Two sets of criteria guided the selection of literature in this unit. The first set of criteria insures challenge for high ability learners. The second set of criteria provides guidelines for selecting authentic multicultural literature.

Literature to Challenge High Ability Learners:

1. The language used in books for the gifted should be rich, varied, precise, complex, and exciting, for language is the instrument for the reception and expression of thought.

2. Books should be chosen with an eye to their open-endedness, their capacity to inspire contemplative behavior, such as through techniques of judging time sequences, shifting narrators, and unusual speech patterns of characters.

3. Books for the gifted should be complex enough to allow interpretative and evaluative behaviors to be elicited from readers.

4. Books for the gifted should help them build problem-solving skills and develop methods of productive thinking.

5. Books should provide characters as role models for emulation.

6. Books should be broad-based in form, from picture books to folktale and myths to nonfiction to biography to poetry to fiction.

Source:
Baskin, B. & Harris, K. (1980). *Books for the gifted child.* New York: Bowker.

Multicultural Literature:

1. General accuracy--Works should adhere to high standards of scholarship and authentic portrayal of thoughts and emotions.

2. Stereotypes--Stereotyping occurs when an author assigns general characteristics to a group rather than explores its members' diversity and individuality.

3. Language--Language issues include appropriateness to age group, up-to-date terminology, avoidance of loaded words, and authentic use of dialect.

4. Author's perspective --Perspective includes the author's mind-set, point of view, experience, and values.

5. Currency of facts and interpretation--Copyright date alone does not assure recent information.

6. Concept of audience--Some books appeal to general audiences while others consider issues about heritage and cultural values that have special appeal to members of a specific group. The challenge is for authors to develop the reader's empathy.

7. Integration of cultural information--Cultural information must be presented in a manner consistent with the flow of the story.

8. Balance and multidimensionality--Books range from presenting an "objective" perspective which may contain subtle biases to those stating a particular viewpoint. Readers should have opportunities to see the multidimensionality of characters and cultures.

9. Illustrations--Issues that relate to text apply to illustrations, for instance: illustrations must be accurate and up-to-date and without stereotypes.

Source:

Miller-Lachmann, L. (1992). *Our family our friends our world: An annotated guide to significant multicultural books for children and teenagers.* New Providence, NJ: Bowker.

Teaching Concepts

1. Students must focus on several examples of the concept.

2. Students must gather and verify information as to the *concept-relevant characteristics* of each individual example and nonexample.

3. Students must note how the examples vary and yet are still examples of the concepts.

4. Students must note what is *alike* about all the examples of the concept.

5. Students must generalize that what is alike about all the examples they've examined is also true of all other examples of the concept.

6. Students must know how the nonexamples resemble examples, but, particularly, how they *differ* from them.

7. Students must generalize about the characteristics that *distinguish* all examples of the concepts from any item that might resemble them in some way.

Source of Concept Steps:

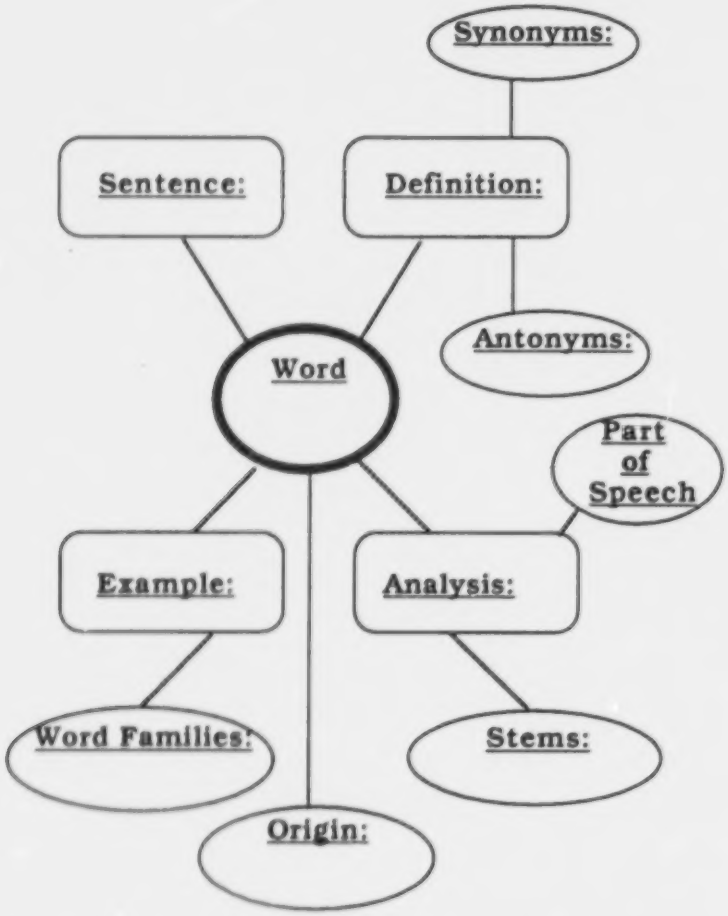
Seiger-Ehrenberg, S. (1985). Concept development. In A. L. Costa (Ed.), *Developing minds: A resource book for teaching thinking.* Alexandria, VA: Association for Supervision and Curriculum Development.

Vocabulary Web Model

The purpose of the vocabulary web is to enable students to grasp an in-depth understanding of interesting words. Rather than promote superficial vocabulary development, the web approach allows for deep student processing of challenging and interesting words.

The following is an example of a vocabulary web. The teacher should introduce the activity by doing the first one with the whole class. Subsequently, students should work in groups to complete worksheets for other assigned words that are found in the literature selections. Students may add any number of extensions to the main circles if they identify additional information about the word.

Once students become familiar with this activity they should use a streamlined version to accommodate new words that they meet in their independent reading. A vocabulary section should be kept in a separate place in students' notebooks for this purpose. They need only list the word, definition, and sentence where the word was encountered. *The American Heritage Dictionary** (Third Edition) is recommended for this activity.



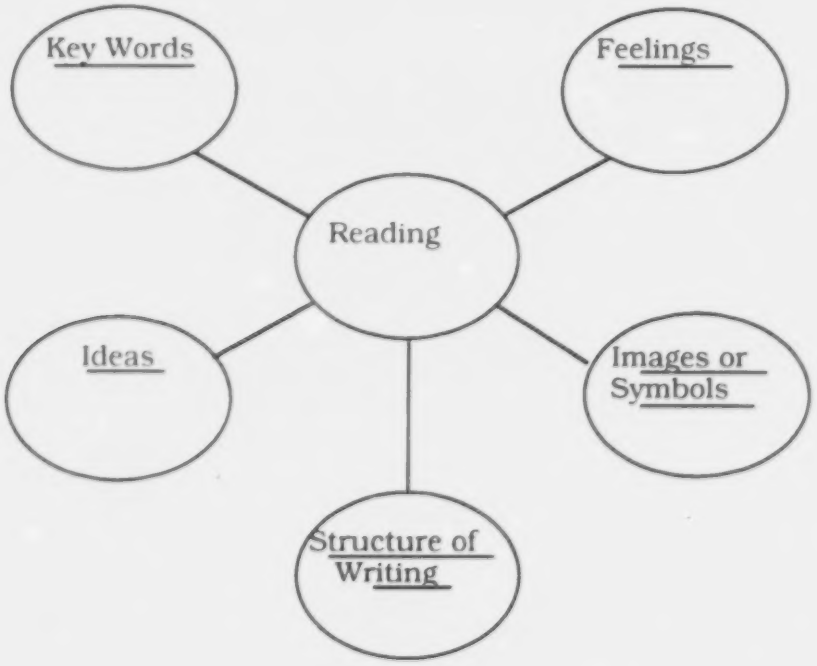
*Source:
American heritage dictionary of the English language. (3rd ed.). (1992). Boston, MA: Houghton-Mifflin.

Literature Web Model

The literature web encourages students to consider five aspects of a selection they are reading: key words, ideas, feelings, structure of writing, and images (or symbols). The web helps students to organize their initial responses and provides them a platform for discussing the piece in small or large groups. Whenever possible, students should be allowed to underline and to make marginal notes as they read and reread. After marking the text, they then organize their notes into the web.

After students have completed their webs individually, they should compare their webs in small groups. This initial discussion will enable them to consider the ideas of others and to understand that individuals interpret literature differently. These small groups may compile a composite web that includes the ideas of all members.

Following the small group work, teachers have several options for using the webs. For instance, they may ask each group to report to the class; they may ask groups to post their composite webs; or they may develop a new web with the class based on the small group work. However, each web serves to prepare students to consider various issues the teacher will raise in whole group discussion.



The Reasoning Model

The reasoning model used throughout the unit focuses on eight elements (Paul, 1992). It is embedded in all lessons of the unit through questions, writing assignments, and research work.

1. Purpose, Goal, or End in View: Whenever we reason, we reason to some end, to achieve some purpose, to satisfy some desire or fulfill some need. One source of problems in reasoning is traceable to "defects" at the level of goal, purpose, or end. If our goal itself is unrealistic, contradictory to other goals we have, confused or muddled in some way, then the reasoning we use to achieve it is problematic. The goal, purpose, or end of our thinking is something our mind must actively create.

2. Question at Issue (or Problem to Be Solved): Whenever we attempt to reason something out, there is at least one question at issue, at least one problem to be solved. One area of concern for the reasoner should therefore be the very formulation of the question to be answered or problem to be solved. If we are not clear about the question we are asking, or how the question related to our basic purpose or goal, then it is unlikely that we will be able to find a reasonable answer to it, or one that will serve our purpose. The question at issue in our thinking is something our mind must actively create.

3. Points of View or Frame of Reference: Whenever we reason, we must reason within some point of view or frame of reference. Any defect in our point of view or frame of reference is a possible source of problems in our reasoning. Our point of view may be too narrow or too parochial, may be based on false or misleading analogies or metaphors, may not be precise enough, may contain contradictions, and so forth. The point of view which shapes and organizes our thinking is something our mind must actively create.

4. The Empirical Dimension of Our Reasoning: Whenever we reason, there is some "stuff," some phenomena about which we are reasoning. Any defect, then, in the experiences, data, evidence, or raw material upon which our reasoning is based is a possible source of problems. We must actively decide which of a myriad of possible experiences, data, evidence, etc. we will use.

5. The Conceptual Dimension of Our Reasoning: All reasoning uses some ideas or concepts and not others. Any defect in the concepts or ideas (including the theories, principles, axioms, or rules) with which we reason, is a possible source of problems. The concepts and ideas which shape and organize our thinking must be actively created by us.

6. Assumptions (The Starting Points of Reasoning): All reasoning must begin somewhere, must take some things for granted. Any defect in the starting points of our reasoning, any problem in what we have taken for granted, is a possible source of problems. Only we can create the assumptions on the basis of which we will reason.

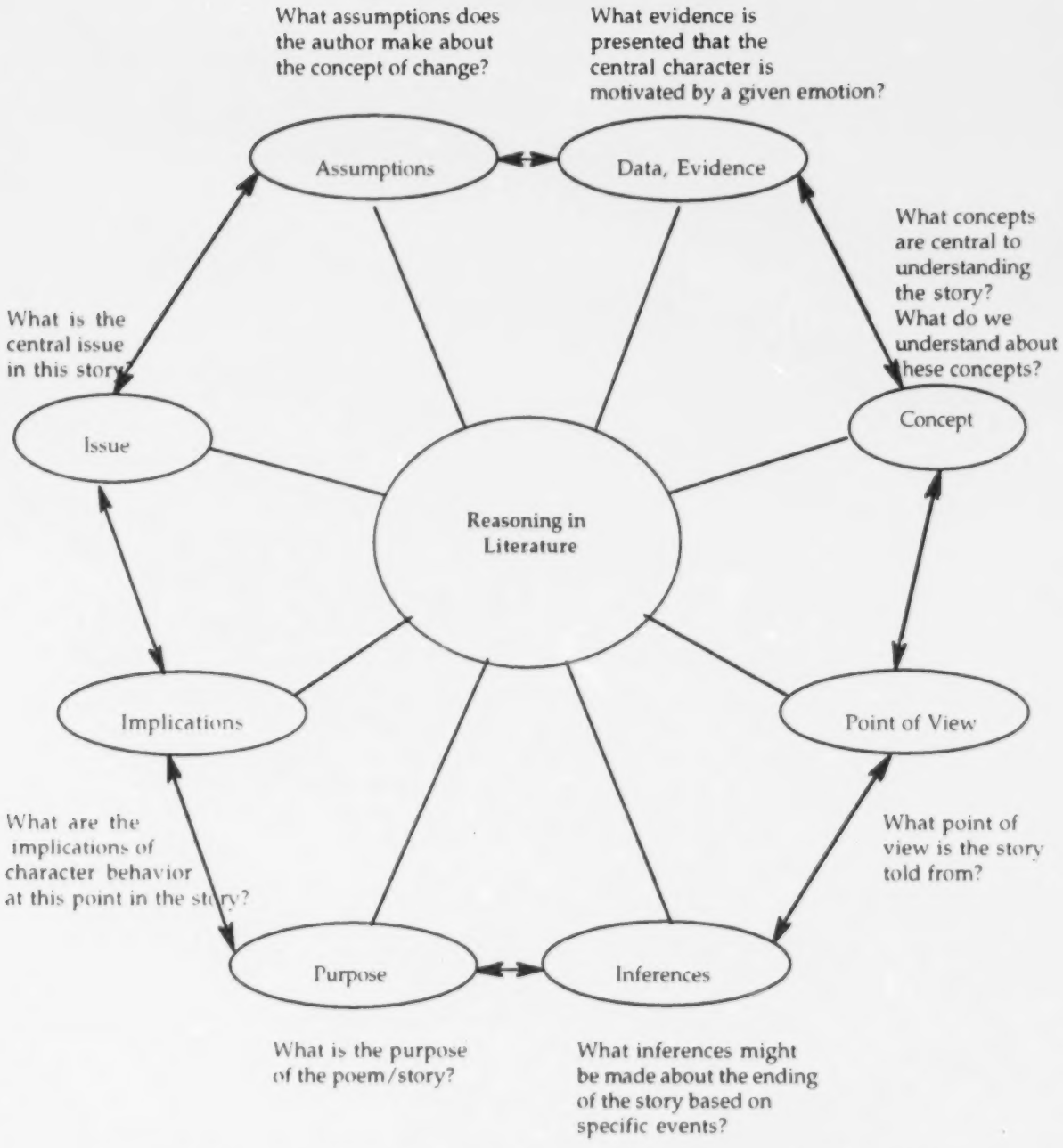
7. Inferences: Reasoning proceeds by steps called inferences. To make an inference is to think as follows: "Because this is so, that also is so (or probably so)". Any defect in the inferences we make while we reason is a possible problem in our reasoning. Information, data, and situations do not determine what we shall deduce from them; we create inferences though the concepts and assumptions which we bring to situations.

8. Implications and Consequences (Where Our Reasoning Takes Us): All reasoning begins somewhere and proceeds somewhere else. No reasoning is static. Reasoning is a sequence of inferences that begin somewhere and take us somewhere else. Thus all reasoning comes to an end, yet could have been taken further. All reasoning has implications or consequences beyond those the reasoner has considered. Any problem with these (implications that are false, undesirable consequences), implies a problem in the reasoning. The implications or our reasoning are an implicit creation of our reasoning.

Source:

Paul, R. (1992). *Critical thinking: What every person needs to survive in a rapidly changing world.* CA: The Foundation for Critical Thinking.

Wheel of Reasoning

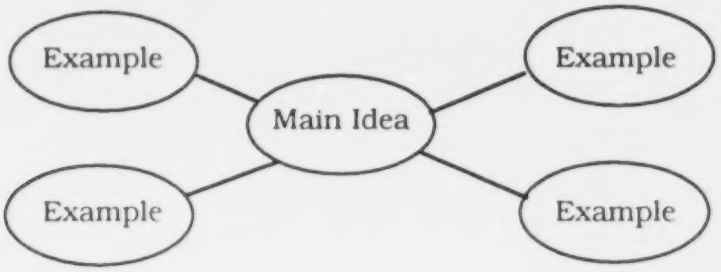

What assumptions does the author make about the concept of change?
What evidence is presented that the central character is motivated by a given emotion?
Assumptions
Data, Evidence
What concepts are central to understanding the story? What do we understand about these concepts?
What is the central issue in this story?
Issue
Concept
Reasoning in Literature
Implications
Point of View
What are the implications of character behavior at this point in the story?
What point of view is the story told from?
Purpose
Inferences
What is the purpose of the poem/story?
What inferences might be made about the ending of the story based on specific events?

This worksheet should be used to probe different avenues of student reasoning about what they read. Teachers may select a few of the questions or develop the complete Wheel of Reasoning through story-based questions. (Some types of questions will work better with certain pieces of literature.) The purpose of using the Wheel is to enhance reasoning qualities of mind in students as they engage in written and oral communication.

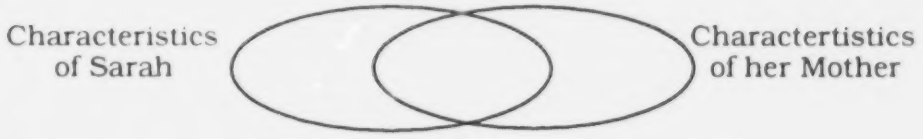
Models for Graphic Organizers

Graphic organizers help students to organize their thinking and to develop strategies for studying and communicating. Various types of organizers provide different patterns for thinking. The patterns used in the units for this project include:

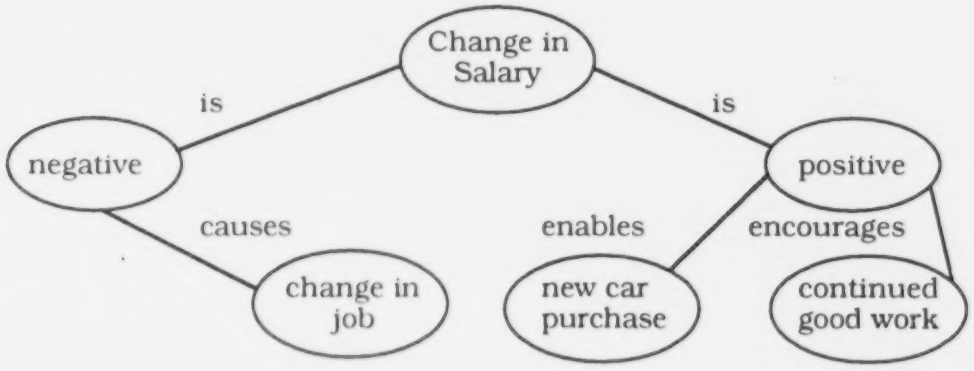
Webs to show relationships



Venn Diagrams for comparison and contrast



Concept maps to define concepts and to show cause/effect links



Source:
Clarke, J. H. (1991). Graphic organizers: Frames for teaching patterns of thinking. In A. L. Costa (Ed.). *Developing minds: A resource book for teaching thinking*. Vol. 1, pages 224-231. Alexandria, VA: Association for Supervision and Curriculum Development.

The Writing Process Model

The writing process shows the stages that writers use to work on a piece. The stages are not separate parts that writers go through from one to five. Rather, writers move back and forth among the stages and use them to construct, clarify, and polish their writing. The writing process model is used throughout the unit to encourage students to engage in actively improving their own writing.

1. Prewriting: List your ideas and begin to organize them. You may want to use a graphic organizer such as a web or a Venn diagram. Graphic organizers help you to "see" what you will write about. As you write, you can add to your diagram or change it.

2. Drafting: Write a rough draft getting your ideas onto paper and not worrying about mechanics such as spelling, grammar, or punctuation. Some writers call this stage "composing." Sometimes the first draft is a messing around stage where your drafting or composing helps you to "hear" what you want to say.

3. Revising: Conferencing is an essential step in the revising stage. Ask people (friends, family, teachers) to listen to your work and to tell you what they like, what they con't understand, and what they'd like to know more about. This is the place to make major changes in your "composition" or draft. Sometimes you may want to go back to the prewriting stage and redo your organizer so that your paper has a new structure. Beware of skipping this set and jumping directly to Step 4.

4. Editing: After you have revised your paper, look for the small changes that will make a big difference. Check your choice of words and identify mechanical errors. After you make the changes and corrections, proofread your work one final time. You may want to ask a friend or an adult for help.

5. Sharing or Publishing: There are numerous ways to share and to publish your work. You can bind it into a book, recopy it in your best handwriting and post it on a bulletin board, read it aloud to your class or family, or make it into a gift for someone special.

Research Model

The research model provides students a way to approach an issue of significance and work it through individually and in small groups. Its organization follows major elements of reasoning.

1. Identify your issue or problem. What is the issue or problem? Who are the stakeholders and what are their positions? What is <u>your</u> position on this issue?
2. Read about your issue and identify points of view or arguments through information sources. What are my print sources? What are my media sources? What are my people sources? What are my preliminary findings based on a review of existing sources?
3. Form a set of questions that can be answered by a specific set of data. Ex: 1) What would the results be of _____? 2) Who would benefit and by how much? 3) Who would be harmed and by how much? My Questions?
4. Gather evidence through research techniques such as surveys, interviews, or experiments. What survey questions should I ask? What interview questions should I ask? What experiments should I do?

5. Manipulate and transform data so that it can be interpreted.

How can I summarize what I found out?

Should I develop charts, diagrams, or graphs to represent my data?

6. Draw conclusions and inferences.

What do the data mean? How can I interpret what I found out?

What conclusions and inferences can be drawn from my results?

7. Determine implications and consequences.

What are the implications and consequences of my results in light of the initial problem?

Do I know enough or are there now new questions to be answered?

8. Communicate Results.

Have I used Sections I-VII above to organize a written report?

Have I used Sections I-VII above to organize an oral presentation?

IV. Lesson Plans

This section of the unit contains the 23 lessons that make up the direct teaching-learning modules of the 40 hour unit. Each lesson is comprised of a stated instructional purpose, materials needed to carry it out, specific student activities, questions for discussion, homework and extensions, and a teacher log for notes on implementation. Embedded assessment activities are also included in selected lessons. Student handout material may be found at the back of each lesson or in the Appendix.

Additionally, each lesson has been aligned with the overall unit framework, designated at the top of each lesson overview. A letter explaining the use of the unit to parents is included for distribution at the beginning of unit teaching.

A Teacher Feedback Form may be found on the last page of Section IV.

Caveat for Teachers

The issue of book censorship plays an important role in the research component of this unit. The unit writers have tried to treat censorship as an example of a two-sided issue in which students are invited to argue their own point of view. However, teachers who use the unit should be aware that censorship revolves around issues of values, choices, and control. Some parents feel that these issues are inappropriate for the classroom. In addition, examples of censored materials may be brought to class during the research work of the unit that generate real and unwelcome censorship battles.

This caveat is not intended to discourage use of the unit. We believe that censorship is an important issue that thoughtful, informed citizens should consider on a regular basis. We do, however, recommend that teachers anticipate possible consequences of the teaching of the unit and prepare accordingly.

Dear Parents,

Your child is engaged in a special language arts unit called *Changing Ideas, Changing Perspectives: What is the Role of Persuasion and Augument in Our Lives?* It is designed specifically to meet the needs of high ability students. The goals of the unit are:

- ▼ To develop analytical and interpretative skills in literature.
- ▼ To develop persuasive writing skills.
- ▼ To develop linguistic competency.
- ▼ To develop listening/oral communication skills.
- ▼ To develop reasoning skills.
- ▼ To understand the concept of change.

In this language arts unit we will study the concept of change. One way we will study change, is by considering the many ways argument and persuasion can be used effectively. We will read a wide variety of literature which will provide the context for looking at change and perhaps reveal argument and persuasion in surprising places. Discussion, debate, public speaking, and writing will provide opportunities to persuade an audience and to personally create a change in ideas, thinking, and perspective.

In class we will read and discuss short pieces of literature—poems, short stories, speeches, and essays. Everyone will keep a response journal to clarify thinking and to help prepare for written and oral assignments. As we read the literature, we will respond to it and think critically about it by analyzing ideas, vocabulary, and structure. Specifically, we will look for insight into the concept of change and how the author argues or persuades. In addition to discussion, we will write short pieces, debate issues, and deliver impromptu speeches.

This unit includes the following independent projects which will be completed at home:

- ▼ Independent grammar packet.
- ▼ A multicultural literature assignment.
- ▼ A research project on an issue surrounding censorship.

Although the independent projects will be completed outside of class, we will discuss them in class. There will be opportunities to work with teachers and classmates on each project as the unit progresses.

The unit will be assessed in several ways. First, a pre-test will assess skill in the four language arts areas of literature, writing, linguistic

competency, and oral communications. Secondly, a writing portfolio will document progress in writing. We will assess each project with a self assessment, a peer assessment, and a teacher assessment. Finally, I welcome comments and feedback from parents.

Good curriculum and instructional practice should involve parents as well as teachers. Thus the following ideas may be useful for you to become involved with the work of the unit:

1. Read the same stories and books your child is reading and discuss the key ideas with him/her.

2. Hold a family debate on one of the issues of significance discussed in the unit.

3. Play word games such as Scrabble or Boggle with the family to enhance vocabulary and language usage.

4. Encourage your child to write every day in a diary or log.

5. Try to set up a correspondence pattern with someone from another country or another part of the United States in order to encourage writing on a regular basis.

6. When viewing film or television together, discuss the ideas presented, with your child, and encourage close attention to how arguments are handled in the media.

Thank you in advance for your interest in your child's curriculum. Please do not hesitate to contact me for further information as the unit progresses.

Sincerely,

Overview of Lesson 1

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X	X	X		X	X

Instructional Purpose:

*To analyze, and interpret the poem, "The Road Not Taken," by Robert Frost.

*To administer pre-assessment for literature.

Materials Used:

1. "The Road Not Taken" by Robert Frost (Handout 1A).
2. Literature Pre-Assessment (Handout 1B).
3. Literature Web (See reproducible form in Appendix).
4. Literature Web - Teacher Example (Lesson 1 Handouts).
5. Vocabulary Web (See reproducible form in Appendix).
6. Vocabulary Web - Teacher Example (Lesson 1 Handouts).

Lesson 1

Activities:

Note to teacher: Please send home the "Letter to Parents" with each student who is engaged in the unit. Remember to sign and date the letter.

1. Give students a copy of "The Road Not Taken" to read (Handout1A) and have them complete the **Pre-Assessment for Literature** (Handout 1B).

Note to teacher: The pre-assessments in the four language arts strands serve multiple purposes. Performance on the pre-assessments should establish a baseline against which performance on the post-assessment may be compared. In addition, teachers may use information obtained from the pre-assessments as an aid to instructional planning as strengths and weaknesses of students become apparent.

2. Collect the paper, discuss the literature questions, and continue discussion of the poem using the following questions.

Questions to Ask:

Literary Response and Interpretation Questions

- *What does Frost mean by the last two lines of the poem?*
- *How are life's choices like roads?*
- *How does Frost describe the two roads? What are the similarities and differences in them?*

Reasoning Questions

- *How does he feel about each of the roads? Give evidence for your answer.*
- *Argue the case for taking a "less traveled road" in life. What reasons can be advanced? Now argue for a "well-worn path" in life. Cite reasons for choosing it.*

Change Questions

- *Frost implies that life unfolds based on choices. Do you agree or disagree? How can choices change one's life?*

3. Introduce a **Literature Web**. Have students work in small groups to complete the web in response to the poem. Teachers: See the completed example that is included with handouts for this lesson. Have students complete a web in order to focus their thoughts before the following discussion. Blank copies may be found in Appendix.

4. Ask students to recall a time when they had to make a **Decision** that was like choosing between the two roads and then to represent the decision as a drawing. Invite them to illustrate the roads however they choose. For instance, they might draw obstacles they experienced in one of the roads.

5. Using the drawing, **Write Three Paragraphs**:

A. **First paragraph**--the decision you made and the change it made for you.
B. **Second paragraph**--the road not taken and the change it could have made.
C. **Third paragraph**--argue that one path was better than the other. Consider the factors that made the difference and whether or not you were pleased with the outcome.

6. Introduce a **Vocabulary Web**, as a whole class activity. See the example ***transient***, that is included with handouts for this lesson (Teacher Example). Blank copies of the Vocabulary Web for students can be found in the Appendix.

> Note to teacher: This vocabulary web activity should model in-depth word study for students. It allows for flexibility in the kinds of information recorded. Throughout the unit as you notice words that need study, suggest them for a web analysis. A classroom set of webs may be kept in a notebook or students may keep their own sets of webs.

Extensions:

1. Read "Birches," "Putting in the Seed," and "After Apple Picking" by Robert Frost.

* Compare and contrast the poems.

* List the things in the poems that relate to change and persuasion.

2. Present a three-minute talk to the class about your favorite poems of Robert Frost.

3. Read "The Gift Outright" to evaluate why this poem was read for the inauguration of President Kennedy. Persuade the class in a two-minute talk as to what made it appropriate for such an occasion.

4. Research the life of Robert Frost. His public image was that of being insistently rural, regional, and American. Determine what persuaded the public to feel this way about Frost. Do you agree or disagree? Present your case on a video tape to share with the class. (A center for listening and viewing tapes should be set up for extensions in this unit.)

Teacher Log Notes:

THE ROAD NOT TAKEN (Handout 1A)
by Robert Frost

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
and looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim
Because it was grassy and wanted wear;
Though as for that, the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I -
I took the one less traveled by,
And that has made all the difference.

Source:
Stemmer House Publishers. (1982). *A swinger of birches: Poems of Robert Frost for young people.* Owing Mills, MD: Author.

Pre-Assessment for Literature (Handout 1B)

Title: "The Road Not Taken"
Author: Robert Frost

1. State an important idea of the poem in a sentence or two.

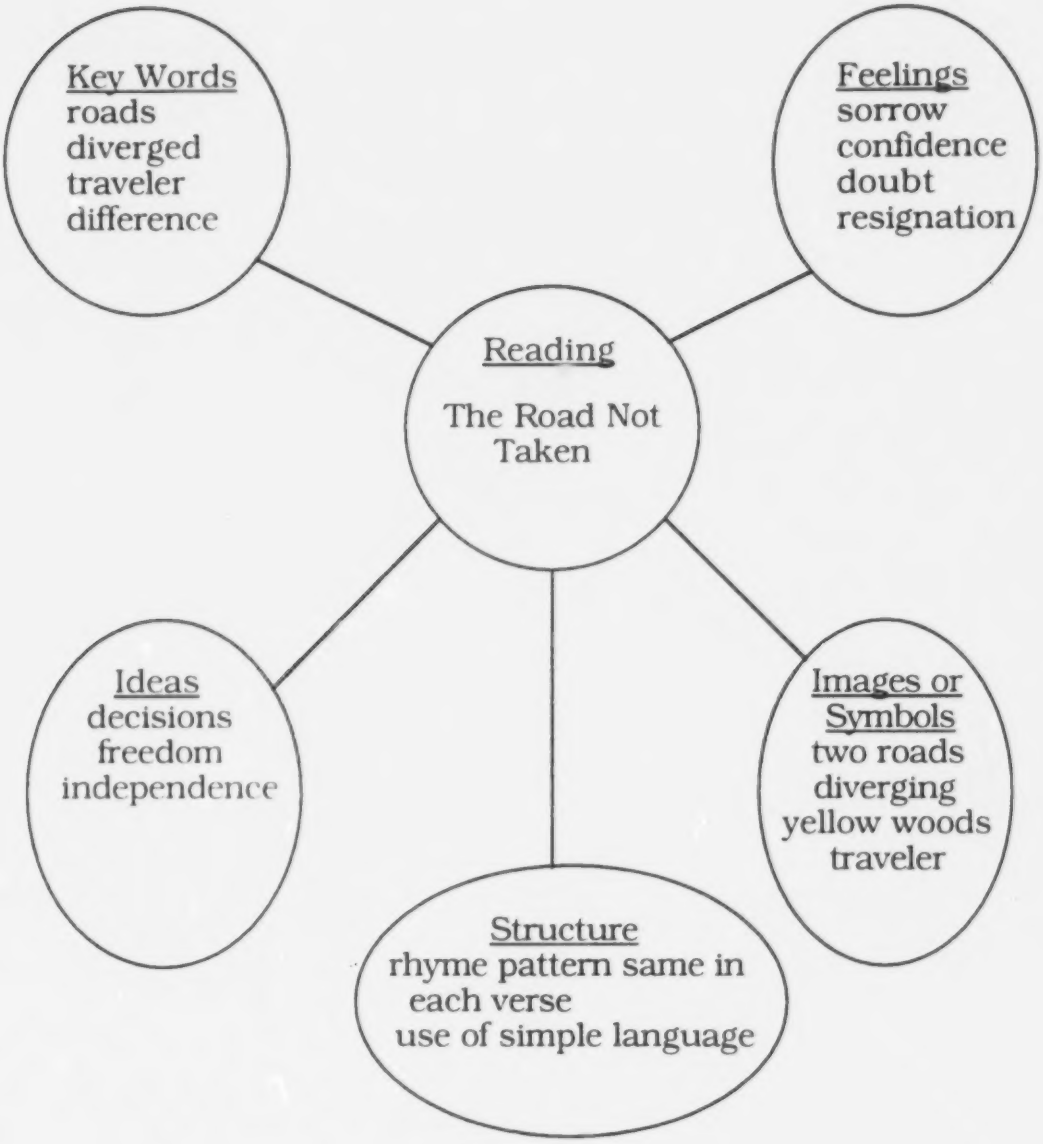
2. Use your own words to describe what you think the author means by the last two lines of the poem:

> "I took the one less traveled by,
> And that has made all the difference."

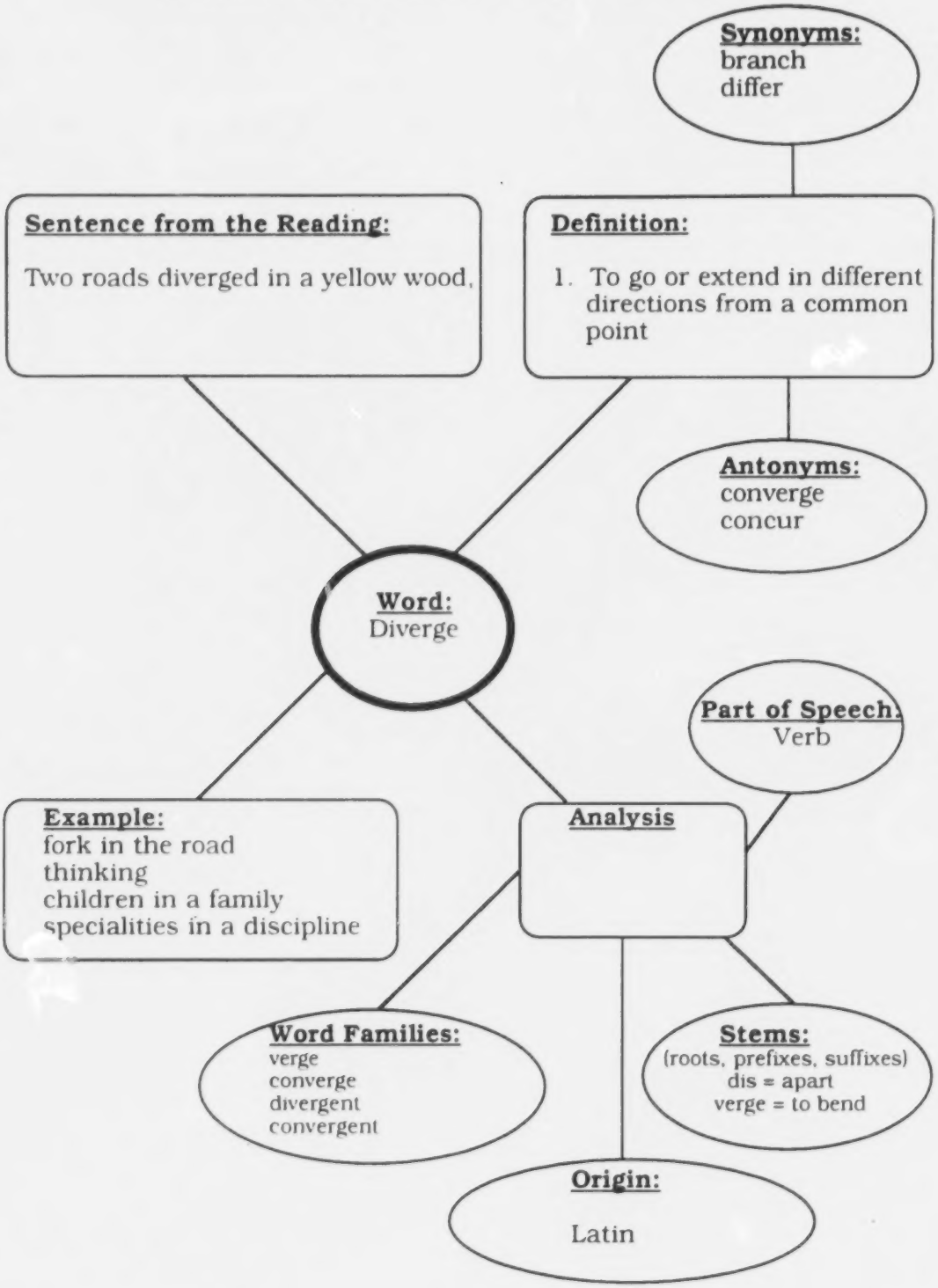
3. What does the author say (believe) about change in this poem? Support what you say with details from the poem.

4. Create a different title for this poem. Cite two reasons from the poem for your new title.

Literature Web - Teacher Example
(See model section for full explanation)



Vocabulary Web (Teacher Example - Handout1B)



Overview of Lesson 2

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
	X (home work)				X

Instructional Purpose:

*To introduce the concept of change, using a heuristic model for teaching concepts. (See model in Section III of the unit.)

Materials Used:

1. Change Handout (See reproducible form in Appendix).
2. Examples or selections drawn from the change bibliography in Section VII.

Lesson 2

Activities:

1. Use the following format as the basis for a discussion on **Change**.

Questions to Ask:

* *Give some examples of change in our lives today. (Suggest television programming, sports team winners, physical characteristics of people.)*

* *Based on these examples what can we say are some of the characteristics of "change"?*

* *Are the following characteristics of change: routines or habits, rules and regulations, table manners, laws, customs of cultures? Why or why not?*

* *Compare and contrast our examples of "change". How are all of our examples of "change" alike?*

* *Are these generalizations about "change" applicable to all examples we can think of? (Use questions as a stimulus for student response.)*

1) *Change is linked to time. (How is change linked to time?)*
2) *Change may be positive or negative. (Does change always represent progress?)*
3) *Change may be perceived as orderly or random. (Can we predict change?)*
4) *Change is everywhere. (Does change apply to all areas of our world?)*
5) *Change may happen naturally or may be caused by people. (What causes change?)*

* *How are the examples in question #3 above different from our concept of "change"?*

* *How are change and its generalizations different from the following?:*

* *non-living things (e.g. a chair, a pair of scissors)*
* *traditions (e.g. special holidays, celebrations of birth, passage, and death)*
* *church rituals (e.g. celebrations of Christmas or Hanukkah)*
* *universal truths (e.g. all living things die; all triangles have three sides)*

2. Complete the **Change Worksheet** (See reproducible form in Appendix) in groups of 4-5.

3. Discuss student group work. Complete an individual web based on the group examples in your **Response Log**.

4. Explain that students will be looking for evidence that supports the generalizations about change in the literature selections used in this unit.

5. Discuss the generalizations about change in relation to the writing students did in Lesson 1 on their own **Decision Making**.

Homework:

1. Write a three paragraph essay arguing that <u>one</u> of the four generalizations about change is true. Provide examples and reasons for your argument.

Teacher Log Notes:

Overview of Lesson 3

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X		X		X	X

Instructional Purpose:

*To read and explore the meaning of "The Declaration of Independence" and "The Velvet Hangover" with a group discussion.

Materials Used:

1. "The Declaration of Independence" by Thomas Jefferson* (Handout 3D).

   *Miller, R. K. (1992). *The informed argument: A multidisciplinary reader and guide* (3rd ed.). Fort Worth, TX: Harcourt Brace Jovanovich.

   *Ravitch, D. (1990).

2. "The Velvet Hangover" by Vaclav Havel* (Handout 3C).

   *Hirschberg, S. (1992). *One world many cultures*. New York: Macmillan.

3. Vocabulary Web (See reproducible form in Appendix).

4. Independent Multicultural Literature Assignment (Handouts 3A and 3B).

5. Multicultural books as listed in Handouts 3A and 3B.

Lesson 3

Activities:

1. Read the "Declaration of Independence" (Ravitch, 1990, pp. 20-23 and Miller, 1992, pp. 529-533,)

2. Ask the following questions:

Questions to Ask:

Literary Response and Interpretation Questions

* *What does Jefferson mean when he says, "The history of the present King of Great Britain is a history of repeated injuries and usurpations, all have in direct object the establishment of an absolute Tyranny over these States"?*

* *Jefferson then offers "facts" to prove his case. Which ones do you consider most important? Which ones least important?*

* *Do the facts justify Jefferson's claim that King George III was a tryant, unfit to be the ruler of a free people? Why or why not?*

Reasoning Questions

* *What is the purpose of the "Declaration of Independence"? What reason does Jefferson give?*

Change Questions

* *How was Thomas Jefferson a change agent in colonial America?*

3. Define argument and persuasion by asking students to write their own definitions in their **Response Journals** without using a dictionary. Then ask students to refine their definitions in small groups of two or three. They may compare their revised definitions with the definitions given in a dictionary.

4. Have students work in groups to complete a **Vocabulary Web** for one or more of the following words from "The Declaration of Independence": ***acquiesce, annihilation, perfidy, rectitude.***

5. **Read** "The Velvet Hangover" by Vaclav Havel, President of the Czech and Slovak Federal Republic (Hirschberg, *One World, Many Cultures*, 1992, pp. 360–365 and Harper's Vol, 281, No. 1685, October 1990). In this speech, Havel explores the fear he experienced after the exhilarating accomplishment of democracy in Czechoslovakia.

Note to teacher: Depending on time, the reading and response log writing portions of "The Velvet Hangover" may be assigned as homework. However, it is important to allow time to discuss the speech with the entire class. Jefferson's "Declaration of Independence," Havel's "The Velvet Hangover," and King's "I Have a Dream" will be used throughout the unit to study persuasion. The pieces address change, cross cultures, span centuries, and connect with one another in interesting ways.

6. Prepare to **Discuss** "The Velvet Hangover" by asking students to answer the following questions in their response logs:

Questions to Ask:

Literary Response and Interpretation Questions

* *Have you ever had an experience similar to Havel's in which initial happiness over having achieved a goal changed to fear? Describe it.*

* *How did you cope with the new feelings?*

* *Why does Havel believe that it is more important than ever to get rid of fear of truth?*

* *In this unit we will be discussing censorship. How does Havel's discussion of fear relate to censorship?*

Reasoning Questions

* *What do you consider to be Havel's main issues about fear?*

Change Questions

* *What change is Havel trying to persuade his audience to make?*

* *What does Havel say about change in this speech?*

7. **Discuss** "The Velvet Hangover:"

Questions to Ask:

> * *After writing in your journals, what did you find the most interesting or intriguing about Havel's speech?*
>
> * *What was puzzling or confusing?*
>
> * *We have read Jefferson"s Declaration of Independence that precipitated the American Revolution and Havel's "The Velvet Hangover" which followed a bloodless revolution in Czechoslovakia, what can you say about change after reading these pieces? (Follow up probes might include: What are some of the ways it occurs? What are some of the results? What is the role of persuasion?)*

8. Introduce the **Independent Multicultural Literature Assignment** in the following manner:

A. Discuss with students the importance of understanding the interrelationships of personal and social change, particularly as it is experienced within various cultural groups. Point out that they will be reading selections that represent African American, Asian American, Native American, and Hispanic American cultures.

B. Explain that students will have a week to read each selection before they work with it in class.

C. Assign students to either Group A or Group B and pass out the appropriate Handouts (See Handouts 3A and 3B).

D. Discuss Handouts 3A and 3B with the students.

> Note to teacher: The books for this assignment were chosen as examples of books that consider issues from a cultural or ethnic perspective. In order to meet the needs of students, the titles in Group B (Handout 3B) are more accessible and somewhat less complex than the titles in Group A (Handout 3A).

Homework:

1. Have students read the selected four books on a weekly schedule.

2. Have students write an essay for each book, due each week, based on the questions on Handouts 3A and 3B.

Extensions:

1. Read Greek and Roman myths such as Sisyphus in Hamilton's *Mythology* (1942), *The Greek Way* (1942) or *The Roman Way* (1932).

2. Compile a chart, such as the one below, of allusions to myths that you encounter in literature and daily life. For instance, what is the relationship of the products Ajax (a cleanser) and Mercury (a car) to the gods for whom they are named?

Allusions to Myths

Name or Word	Definition or Identification	Current or Literary Use	Implication for Persuasion
Sisyphus	Cruel king of Corinth condemned to roll stone up hill in Hades only to have it roll back down	Havel's speech	Vivid, convincing image of difficult job unexpectedly completed
Mercury	Roman god--messenger to other gods--wings on feet	Car name	image of speed and reliability
Ajax			

Teacher Log Notes:

Change, Characters, and Cultures Reading Assignment (Handout 3A)

Group A

Students, you are responsible for reading the following books over the next four weeks. You will be reading selections that represent the various cultures listed below:

Week One - African American

Taylor, M. (1976). *Roll of thunder, hear my cry.* New York: Dial.

Also published in paperback: Bantam, 1984 and Puffin, 1991.

Week Two - Asian American

Yep, L. (1977). *Child of the owl.* Baltimore, MD: HarperCollins.

Also published in paperback: HarperCollins, 1990.

Week Three - Native American

Ashabranner, B. (1984). *Morning star, Black sun: The Northern Cheyenne Indians and America's energy crisis.* New York: Dodd, Mead.

Week Four - Hispanic American

Mohr, N. (1986). *Going home.* New York: Bantam.

Also published in paperback: Bantam, 1989.

Use the following questions to guide your reading. Respond to <u>one question</u> in a three paragraph essay after finishing each book:

* What are the issues of significance for the cultural group represented in this book?

* In what ways are these issues common to all groups? In what ways are they specific to the group?

* How is the central issue/problem of the main character or an interviewee developed and resolved?

* What qualities of the main character or interviewee do you most admire? Why?

* How does this book help you understand and appreciate cultural differences?

Change, Characters, and Cultures Reading Assignment (Handout 3B)

Group B

Students, you are responsible for reading the following books over the next four weeks. You will be reading selections that represent the various cultures listed below:

Week One - African American

Tate, E. E. (1987). *The secret of Gumbo Grove.* New York: Franklin Watts.

Also published in paperback: Bantam, 1983.

Week Two - Asian American

Uchida, Y. (1991). *Journey to Topaz* (rev. ed.). Berkeley, CA: Creative Arts Books.

Week Three - Native American

Hirschfleder, A. B., & Singer, B. R. (1992). *Rising voices: Writings of young Native Americans.* New York: Scribner's.

Week Four - Hispanic American

Soto, G. (1991). *Taking sides.* San Diego, CA: Harcourt Brace Jovanovich.

Also published in paperback: Harcourt Brace Jovanovich, 1992.

Use the following questions to guide your reading. Respond to <u>one question</u> in a three paragraph essay after finishing each book:

* What are the issues of significance for the cultural group represented in this book?

* In what ways are these issues common to all groups? In what ways are they specific to the group?

* How is the central issue/problem of the main character or interviewee developed and resolved?

* What qualities of the main character or interviewee do you most admire? Why?

* How does this book help you understand and appreciate cultural differences?

THE VELVET HANGOVER (Handout 3C)
by Vaclav Havel

Vaclav Havel, born in Prague in 1936, is Czechoslovakia's foremost playwright, who since 1969 had been imprisoned several times by the country's communist regime. Among his many plays are Temptation *(1989),* Largo Desolato *(1990) and* The Memorandum *(1990). His nonfiction works include* Living in Truth *(1989),* Disturbing the Peace *(1990), and a volume of letters written to his wife while he was in prison,* Letters to Olga: June 1979-September 1982 *(1990). As reform spread through Eastern Europe in 1989, it would have been difficult to predict the speed with which the communist system fell in Czechoslovakia. A series of mass demonstrations following brutal police attacks on student demonstrators, on November 17,1989, led to the resignation of the conservative Communist party's leadership and the formation of the country's first noncommunist government in forty-one years. The "velvet revolution," as this event was called because of its bloodless and surprisingly smooth transition from communism, led to the free election a month later of Havel, a long-time human rights activist, as President of the Republic. The desire by Slovakians for greater recognition has led the government to change the official name of the country to the Czech and Slovak Federal Republic. "The Velvet Hangover" (translated by K P. Henley) is a speech that Havel gave in July 1990 at the opening of the Salzburg Festival in Austria. In it, Havel explores how fear of an unknown future now that Czechoslovakia is free has replaced the old known fears of totalitarian rule.*

1 This June our country held its first free elections in many long decades. On July 5 a freely elected parliament reelected me president of Czechoslovakia. These events marked the culmination of one of the most dramatic periods of our modern history: the shattering of the totalitarian system. It was a time of excitement, swift decisions, and countless improvisations; an utterly thrilling, even adventurous time. It was a little like a mildly bewildering but essentially wonderful dream. It was, in a way, a fairy tale. There were so many things that could have gone wrong! We were traveling on totally unknown terrain, and none of us had any reason to believe that it wouldn't collapse under our feet.

2 It didn't, though. And now the time has come when there is indeed reason to rejoice. The revolution, with all its perils, is behind us, and the prospect of building a democratic state, in peace, is before us. Could there be a happier moment in the life of a land that has suffered so long under totalitarianism?

3 And yet precisely as that splendid historical moment dawned, a peculiar thing happened to me: When I arrived at work on the day after the election, I found I was depressed. I was in some sort of profoundly subdued state. I felt strangely paralyzed, empty inside. I suddenly seemed to have lost all my ideas and goals, my skills, hope, and resolve. I felt deflated, spent, lacking

in imagination Even though just a few days earlier I had been terribly busy, I suddenly had no idea what I was supposed to be doing.

4 The pressure of exhilarating events, which until then had aroused in me a surprising level of energy, abruptly vanished, and I found myself standing bewildered, lacking the inner motivation for anything at all, feeling exhausted, almost irrelevant. It was an extremely odd sensation, comparable to a bad hangover after some wild binge, to awakening from a pleasant dream to the ugly reality of cold daylight, to the shock of a man in love discovering his sweetheart's treachery.

5 I wasn't the only one with these strange feelings; many of my colleagues leagues at Prague Castle felt the very same way. We realized that the poetry was over and the prose was beginning; that the county fair had ended and everyday reality was back. It was only then that we realized how challenging and in many ways unrewarding was the work that lay ahead of us, how heavy a burden we had shouldered. It was as if up to that moment the wild torrent of events had not allowed us to step back and consider whether we were up to the tasks we had undertaken. We had simply been tossed into the current and forced to swim.

6 It seemed to us that only now could we begin to appreciate fully the weight of the destiny we had chosen. That realization brought with it a sudden, and under the circumstances entirely groundless, sense of hopelessness.

7 Somewhere in the depths of this feeling lay fear: fear that we had taken on too much, fear that we wouldn't be up to the job, fear of our own inadequacy; in short, fear of our very selves.

8 At the very deepest core of this feeling there was, ultimately, a sensation of the absurd: what Sisyphus might have felt if one fine day his boulder stopped, rested on the hilltop, and failed to roll back down. It was the sensation of a Sisyphus mentally unprepared for the possibility that his efforts might succeed, a Sisyphus whose life had lost its old purpose and hadn't yet developed a new one.

9 About a year ago, when I was asked to launch this august festival with a brief lecture, I never considered that I might be able to attend in person. Still, I was pleased to accept the offer and planned to submit my contribution in writing. During the tranquil Christmas season I would calmly compose a little essay on the theme of fear and the sense of danger in Center European literature. But history got in my way, robbing me of both time and concentration. So I decided to complete the task after elections; in fact, I was truly looking forward to it, since it would allow me to enjoy a brief return to my original professional as a writer and because I planned to use the occasion as a dividing mark between the first, revolutionary, stage of my political commitment and the second stage, a calmer one, which involved building up rather than tearing down.

10 I did, in fact, find the time to write. But the time I found was the period of my peculiar hangover. First history got in my way; now I was getting in my *own* way; I was simply unable to write anything; I was depleted, paralyzed , powerless.

11 What a paradox: I had wanted to write about fear, and here it was fear that was incapacitating me in my writing. Fear of my subject matter, fear of the act of writing itself, fear of my own inadequacy, fear of myself.

12 All I could do about this paradox was try to approach the topic paradoxically: by describing the situation that led to my inability to approach it. There is nothing new in that. In fact, part of why most writers write is to divert their despair into their work and thus overcome it. Perhaps this explains why I am talking so much about myself here. It isn't out of any complacent egocentrism but because, simply, I have no other options.

13 No inventor of the various characteristics specific to Central European culture and literature would be complete without one particularly important one: an increased perception of danger, a heightened sensitivity to the phenomenon of fear. It makes perfect sense: In a place where history has always been so intricately tangled; in a place with such complex cultural, ethnic, social, and political structures; in a place that saw the origins of the most varied of European catastrophes, fear and danger are the very dimension of human experience that must be felt and analyzed most intensely.

14 I believe that even the kind of fear that I experienced is typical of the Central European spiritual world, or at least is understandable against its background. Certainly it would be hard to imagine that in England, France or the United States a person could be depressed by his political victory, In Central Europe, on the other hand, it seems perfectly natural.

15 For that matter, the experience of the hangover-type void is certainly not unique to me, nor is that odd sense of fear. I have observed variations of that far and emptiness quite often, not only in Czechoslovakia but also in other countries of Central and Eastern Europe that have shaken off totalitarianism.

16 It was with a great deal of effort that people in these lands attained the freedom they yearned for. The moment they gained that freedom, however, it was as if they had been ambushed by it. Unaccustomed to freedoms, they now, suddenly, don't know what to do with it; they are afraid of it; they don't know what to fill it with. Their Sisyphean struggle for freedoms has left a vacuum; life seems to have lost its purpose.

17 Similarly, in this part of the world we observe symptoms of a new fear of the future. Unlike totalitarian times, when the future, though wretched, was certain, today it is very unclear. The single (if ubiquitous) familiar danger represented by totalitarian oppression seems to have been replaced by an entire spectrum of new and unfamiliar - or long forgotten - dangers: from the danger of national conflicts to the danger of losing social-welfare protections to the danger of new totalitarianism of consumption, commerce, and money.

18 We were very good at being persecuted and at losing. That may be why we are so flustered by our victories and so disconcerted that no one is persecuting us. Now and then I even encounter indications of nostalgia for the time when life flowed between the bands that, true, were very narrow

but that are unchanging and apparent to everyone. Today we don't know where the banks lie, and it makes us a little uncomfortable.

19 I repeat the existential situation I illustrated for you on my own person, and which I have also observed in various forms in my fellow citizens, is, in my own opinion, a particularly center European one. Our literature contains innumerable examples of it in our not too distant past, in the atmosphere following both World War I and World II.

20 In short, it seems that fate has ordained that we, more frequently than others, and often in unexpected situations, shall be afraid.

21 For us, fear of history is not just fear of the future but also fear of the past. I might even say that these two fears are conditional one on the other: A person who is afraid of what is yet to come is generally also reluctant to look in the face of what has been. And a person afraid to look at his own past must fear what is to come.

22 All too often in this part of the world, fear of one lie gives birth to another lie, in the foolish hope that by protecting ourselves from the first lie we will be protected from lies in general. But a lie can never protect us from a lie. Those who falsify history do not protect the freedom of a nation but rather constitute a threat to it.

23 The idea that a person can rewrite his autobiography is one of the traditional self-deceptions of Central Europe. Trying to do that means hurting oneself and one's fellow country men. When a truth is not given complete freedom, freedom is not complete.

24 One way or another, many of us are guilty. But we cannot be forgiven, nor can there be peace in our souls, until we confess our guilt.

25 I have many reasons for believing that the truth purges on from fear. Many of us who, in recent years, strove to speak the truth in spite of everything were able to maintain an inner perspective, a willingness to endure, a sense of proportion, an ability to understand and forgive our neighbors, and a light heart only because we were speaking the truth. Otherwise, we might have perished from despair.

26 Our specific Central European fear has led to may a misfortune. It could be shown that in it lies the primal origin of not only countless local conflicts but also some global ones. Here, the fear that possesses petty souls has often led to violence, brutality, and fanatical hatred.

27 But fear is not only a destructive condition. Fear of our own incompetence can evoke new competency; fear of God or of our own conscience can evoke courage; fear of defeat can make us prevail. Fear of freedom can be the very thing that will ultimately teach us to create a freedom of real value. And fear of the future could be exactly what we need to bring about a better future.

28 The more sensitive a person is to all the dangers that threaten him the better able he is to defend against them. For that matter, I have always thought that feeling empty and losing touch with the meaning of life are in essence only a challenge to seek new things to fill one's life, a new meaning for one's existence. Isn't it the moment of most profound doubt that gives birth to new certainties? Perhaps hopelessness is the very soil that nourishes human hope; perhaps one could never find sense in life without first experiencing its absurdity.

29 In spite of having spoken in such an unstatesmanlike manner about my moments of hopelessness, I will conclude on a constructive note.

30 Let us finally endeavor, in this sorely tried place, to get rid of our fear of lies and also of our fear of truth. Let us finally take a direct, calm, and unwavering look into our own countenances: our past, our present, and our future. Let us try to delve into the core of our doubts, our fears, and our despair to come up with the seeds of a new European self-confidence - the self-confidence of those who are not afraid of looking beyond the horizon of their personal and community interests, beyond the horizon of this moment.

Source:
Hirschberg, S. (1992). *One world many cultures*. New York: Macmillan.

THE DECLARATION OF INDEPENDENCE (Handout 3D)

In Congress, July 4, 1776,
THE UNANIMOUS DECLARATION OF THE THIRTEEN UNITED STATES OF AMERICA

When in the Course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume among the Powers of the earth, the separate and equal station to which the Laws of Nature and of Nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation.

We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty, and the pursuit of Happiness.

That to secure these rights, Governments are instituted among Men, deriving their just powers from the consent of the governed.

That whenever any Form of Government becomes destructive of these ends, it is the Right of the People to alter or to abolish it, and to institute new Government, laying its foundation on such principles and organizing its powers in such form, as to them shall seem most likely to effect their Safety and Happiness. Prudence, indeed, will dictate that Governments long established should not be changed for light and transient causes; and accordingly all experience hath shown, that mankind are more disposed to suffer, while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed. But when a long train of abuses and usurpations, pursuing invariably the same Object, evinces a design to reduce them under absolute Despotism, it is their right, it is their duty, to throw off such Government, and to provide new Guards for their future security.

Such has been the patient sufferance of these Colonies; and such is now the necessity which constrains them to alter their former Systems of Government. The history of the present King of Great Britain is a history of repeated injuries and usurpations, all having in direct object the establishment of an absolute Tyranny over these States. To prove this, let Facts be submitted to a candid world.

He has refused his Assent to Laws, the most wholesome and necessary for the public good.

He has forbidden his Governors to pass Laws of immediate and pressing importance, unless suspended in their operation till his Assent should be obtained; and when so suspended, he has utterly neglected to attend to them.

He has refused to pass other Laws for the accommodation of large districts of people, unless those people would relinquish the right of Representation in the Legislature, a right inestimable to them and formidable to tyrants only.

He has called together legislative bodies at places unusual, uncomfortable, and distant from the depository of their public Records, for the sole purpose of fatiguing them into compliance with his measures.

He has dissolved Representative Houses repeatedly, for opposing with manly firmness his invasions on the rights of the people.

He has refused for a long time, after such dissolutions, to cause others to be elected; whereby the Legislative powers, incapable of Annihilation, have returned to the People at large for their exercise; the State remaining in the mean time exposed to all the dangers of invasion from without, and convulsions within.

He has endeavoured to prevent the population of these States; for that purpose obstructing the Laws of Naturalization of Foreigners; refusing to pass others to encourage their migrations hither, and raising the conditions of new Appropriations of Lands.

He has obstructed the Administration of Justice, by refusing his Assent to Laws for establishing Judiciary powers.

He has made Judges dependent on his Will alone, for the tenure of their offices, and the amount and payment of their salaries.

He has erected a multitude of New Offices, and sent hither swarms of Officers to harass our People, and eat out their substance.

He has kept among us, in times of peace, Standing Armies without the Consent of our legislatures.

He has affected to render the Military independent of and superior to the Civil power.

He has combined with others to subject us to a jurisdiction foreign to our constitution, and unacknowledged by our laws; giving his Assent to their Acts of pretended Legislation:

For quartering large bodies of armed troops among us:
For protecting them, by a mock Trial, from Punishment for any Murders which they should commit on the Inhabitants of these States:
For cutting off our Trade with all parts of the world:
For imposing Taxes on us without our Consent:
For depriving us in many cases, of the benefits of Trial by Jury:
For transporting us beyond Seas to be tried for pretended offences:
For abolishing the free System of English Laws in a neighbouring Province, establishing therein an Arbitrary government, and enlarging its Boundaries so as to render it at once an example and fit instrument for introducing the same absolute rule into these Colonies:
For taking away our Charters, abolishing our most valuable Laws, and altering fundamentally the Forms of our Governments:
For suspending our own Legislatures, and declaring themselves invested with power to legislate for us in all cases whatsoever.

He has abdicated Government here, by declaring us out of his Protection and waging War against us.

He has plundered our seas, ravaged our Coasts, burnt our towns, and destroyed the Lives of our people.

He is at this time transporting large armies of foreign mercenaries to compleat the works of death, desolation and tyranny, already begun with circumstances of Cruelty & perfidy scarcely paralleled in the most barbarous ages, and totally unworthy the Head of a civilized nation.

He has constrained our fellow Citizens taken Captive on the high Seas to bear Arms against their Country, to become the executioners of their friends and Brethren, or to fall themselves by their Hands.

He has excited domestic insurrections amongst us, and has endeavoured to bring on the inhabitants of our frontiers, the merciless Indian Savages, whose known rule of warfare, is an undistinguished destruction of all ages, sexes and conditions.

In every stage of these Oppressions We have Petitioned for Redress in the most humble terms: Our repeated Petitions have been answered only by repeated injury. A Prince, whose character is thus marked by every act which may define a Tyrant, is unfit to be the ruler of a free people.

Nor have We been wanting in attention to our British brethren. We have warned them from time to time of attempts by their legislature to extend an unwarrantable jurisdiction over us. We have reminded them of the circumstances of our emigration and settlement here. We have appealed to their native justice and magnanimity, and we have conjured them by the ties of our common kindred to disavow these usurpations, which would inevitably interrupt our connections and correspondence. They too have been deaf to the voice of justice and of consanguinity. We must, therefore, acquiesce in the necessity, which denounces our Separation, and hold them, as we hold the rest of mankind, Enemies in War, in Peace Friends.

We, therefore, the Representatives of the united States of America, in General Congress, Assembled, appealing to the Supreme Judge of the world for the rectitude of our intentions, do, in the Name, and by Authority of the good People of these Colonies, solemnly publish and declare, That these United Colonies are, and of Right ought to be Free and Independent States; that they are Absolved from all Allegiance to the British Crown, and that all political connection between them and the State of Great Britain, is and ought to be totally dissolved; and that as Free and Independent States, they have full Power to levy War, conclude Peace, contract Alliances, establish Commerce, and to do all other Acts and Things which Independent States may of right do. And for the support of this Declaration, with a firm reliance on the Protection of Divine Providence, we mutually pledge to each other our Lives, our Fortunes and our sacred Honor.

JOHN HANCOCK, President
Attested, CHARLES THOMSON, Secretary

New Hampshire
JOSIAH BARTLETT
WILLIAM WHIPPLE
MATTHEW THORNTON

Massachusetts-Bay
SAMUEL ADAMS
JOHN ADAMS
ROBERT TREAT PAINE
ELBRIDGE GERRY

Rhode Island
STEPHEN HOPKINS
WILLIAM ELLERY

Connecticut
ROGER SHERMAN
SAMUEL HUNTINGTON
WILLIAM WILLIAMS
OLIVER WOLCOTT

Georgia
BUTTON GWINNETT
LYMAN HALL
GEO. WALTON

Maryland
SAMUEL CHASE
WILLIAM PACA
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FRANCIS LEWIS
LEWIS MORRIS

Pennsylvania
ROBERT MORRIS
BENJAMIN RUSH
BENJAMIN FRANKLIN
JOHN MORTON
GEORGE CLYMER
JAMES SMITH
GEORGE TAYLOR
JAMES WILSON
GEORGE ROSS

Delaware
CAESAR RODNEY
GEORGE READ
THOMAS M'KEAN

North Carolina
WILLIAM HOOPER
JOSEPH HEWES
JOHN PENN

South Carolina
EDWARD RUTLEDGE
THOMAS HEYWARD, JR.
THOMAS LYNCH, JR.
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RICHARD STOCKTON
JOHN WITHERSPOON
FRANCIS HOPKINS
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ABRAHAM CLARK

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Overview of Lesson 4

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X		X		X	

Instructional Purpose:

*To administer the pre-assessment for grammar.

*To introduce the study of grammar.

*To analyze the language of literature.

Materials Used:

1. Excerpt from "The Road Not Taken" by Robert Frost.
2. Grammar Self-Study packets.
3. Index Cards.

Lesson 4

Activities:

1. Administer grammar pretest and collect.

2. Open the lesson by starting: *"Now just imagine that you travel to a land far away, and gray-bearded King of the land says. You may have all of the treasures in my kingdom if you can tell me how many kinds of words there are. The king then looks down to the green valleys far, far below, and an icy wind comes down from the frozen peaks above, and blows through your hair.*

What would you say? There are thousands and thousands of words in the dictionary. Are there thousands of kinds of words? Are there hundreds of kinds of words?

Well, you are in luck, because when you set off on your adventure one day, you will be prepared with the knowledge that there are only eight kinds of words! Just imagine! All of those words in the dictionary can be put into only eight piles, and the eight different kinds of words are easy to learn. We call the eight kinds of words the eight ***parts of speech*** *because all of our speech can be parted into only eight piles of words."* (See Grammar Self-Study packets for Grade 5)

3. Give students Handout 4A. It consists of words from the eight parts of speech.

4. Then ask students to cut the words apart. Have them arrange the words in eight piles and justify their categories.

5. Review word piles for accuracy in categorization by part of speech.

Key:

	(verbs)		(nouns)		(conjunctions)		(adjectives)
a.	cry	b.	closet	c.	and	d.	anxious
	run		chair		but		angry
	play		person		or		excitable
	hit		word		nor		sad
	smile		sun		for		stupendous
	(adverbs)		(pronouns)		(interjections)		(prepositions)
e.	wearily	f.	he	g.	aha	h.	in
	very		she		wow		at
	slowly		it		oh		from
	too		they		yo		by
	clumsily		we				to

6. Have groups make up sentences using one word from each category. Share sentences and discuss how the nouns and pronouns function in each sentence.

7. Illustrate the 8 parts of speech by using part of "The Road Not Taken" by Robert Frost to identify the form (part of speech) of the underlined words.

Excerpt from "The Road Not Taken" by Robert Frost

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I -
I took the one less traveled by,
And that has made all the difference.

8. Pass out the **Grammar Self-Study** packet and indicate the procedures for working through the packets. Tell students "The purpose of the self-study packets is to help you acquire proficiency in analyzing the structure of any written excerpt. You may ask questions about the packets during each class period. We shall review lessons once a week."

So, let us begin the journey into the magic lens of language study.....

9. Discuss "persuasion" as an important aspect of this unit:

A. Write the word "persuasion" on the board. Brainstorm for five minutes as a group what persuasion is.

B. Write the list on the board and discuss the responses.

10. Practice persuasion by giving each student an index card to:

A. Write the title, author, and a synopsis of a book to persuade others to read that book.

B. Allow each student one minute to share this information with the class.

C. Put these cards in alphabetical order by titles in a file box for the beginning of a file of class favorite books to be added to while doing the unit. It is a source for others to have to use in choosing independent reading material. Use the back of the synopsis card to record who chose to read the book and the persuasion in the synopsis of the book that influenced them to choose that particular book.

Homework *(over the course of the unit):*

Grammar Self-Study Packet.

Teacher Log Notes:

CRY	CLOSET	NOR	WORD
ANXIOUS	PLAY	CHAIR	AND
RUN	ANGRY	PERSON	SAD
BUT	EXCITABLE	YO	SUN
HIT	AT	SMILE	COLOSSAL
FOR	VERY	IN	FROM
SLOWLY	WEARILY	AHA	HE
SHE	IT	TOO	OH
WOW	THEY	CLUMSILY	WE
BY	TO		

Overview of Lesson 5

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X	X		X		X

Instructional Purpose:

*To analyze and interpret a quote.

*To administer the writing pre-assessment.

Materials Used:

1. Quote by Wallace Stevens*.

   *Stevens, W. (1972). *Letters of Wallace Stevens*. NY: A. A. Knopf.

2. Persuasive Writing Pre-Assessment (Handout 5A).

3. Video of the speech "I Have a Dream" by M.L. King.

Lesson 5

Activities:

1. Discuss the **Quote**: "The essence of poetry is change and the essence of change is that it gives pleasure" (*Letters of Wallace Stevens*, 1977). Explain to students that Wallace Stevens, was a poet who won the Pulitzer Prize for the 1955 edition of *Collected Poems*.

2. Have students write a response to this quote in their **Response Journals**.

3. Have a few volunteers read their responses.

Questions to Ask:

> * *Explain why you agree or do not agree with this quote.*
>
> * *How does change affect you?*
>
> * *How does reading literature change you?*
>
> * *What is the connection between change and poetry?*
>
> * *If the essence of change is that it gives pleasure, then it seems we should always like change. Do you agree or disagree?*
>
> * *Can you think of other ideas that might demonstrate what Stevens means by this quote?*

4. Show the **Video** of the speech "I Have a Dream" by M.L. King.

5. Distribute the **Writing Pre-Assessment** (Handout 5A). Students are asked to argue whether all students in their grade should be required to watch the video of this speech.

7. Collect papers and discuss the writing assessment.

Extensions:

1. Read a few complete poems by Wallace Stevens. Select one to describe to the class in a 3-minute presentation.

2. Compare and contrast two poems by Wallace Stevens in a 3-paragraph essay.

Teacher Log Notes:

Writing Pre-Assessment (Handout 5A)

Name:_____

Do you think that the video of the "I Have a Dream" speech should be required viewing for all students in your grade?

Directions: Write a paragraph to answer the question. State your opinion, include three reasons for your opinion, and write a conclusion to your paragraph

Overview of Lesson 6

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
	X			X	X

Instructional Purpose:

*To discuss the videotape, "I Have a Dream."

*To explore an issue of significance.

Materials Used:

1. "Need to Know" Board (See reproducible form in Appendix).
2. Research Model (See reproducible form in Appendix).

Lesson 6

Activities:

1. Ask students the following questions about "I Have a Dream," the video tape that they watched in the previous lesson:

Questions to Ask:

> • *What issues did Martin Luther King talk about in his speech?*
>
> • *What perspectives did people have on those issues in the 1960's? What is your evidence?*
>
> • *How have those perspectives changed since the 1960's?*

2. There are many issues. Present the following problem to students.

> *You are an editor for one of the newspapers in your city. You plan to do a series of articles on censorship. The paper wants to consider all sides of the issue so that voters can make an informed choice among candidates for the school board. One candidate says that free access to information and literature is an essential ingredient for knowledge and freedom. Another candidate says that censorship is sometimes necessary to protect values, culture, and national security. The other school board candidates have not stated their viewpoints. As the editor you are required to research the issue, take a stand, and write an editorial. In addition, you must make a presentation to the Press Club to defend your point of view.*

3. Discuss the problem using the **"Need to Know" board** (Appendix) which has three questions:

- What do we know?
- What do we need to know?
- How can we find out?

4. List responses on the **"Need to Know" board** under the appropriate heading. Students state why the information is important or what idea they are pursuing by asking for the information.

A. Possible responses: What do we know?

- editor of newspaper
- one candidate
- say free access to information and literature are essential ingredients for knowledge and freedom

- one candidate says censorship is sometimes necessary to protect values, culture, and national security
- must write an editorial
- must defend position in a speech

B. Possible responses: What do we need to know?

- what does free access to information mean?
- are there other censorship issues?
- what are some examples of censorship?
- how has freedom been affected by censorship?

C. Possible responses: How are we going to find out?

- Research.
- Write advocacy groups.
- Read and evaluate some books.
- Review books for young people that have been banned.
- Interview librarians.

Note to teacher: Two resources list books that have been banned. They are readily available from libraries.

1) Haight, A. L. (1978). *Banned books 387 B.C. to 1978 A.D.* New York: R. R. Bowker and Company.

2) Doyle, R. P. (1991). *Banned books week '91: Celebrating the freedom to read.* Chicago, IL: American Library Association. (This is a resource manual that is published annually.)

Some examples of children's books that have been banned include:

1) Steig, W. (1969). *Sylvester and the magic pebble.* New York: Simon and Schuster.
(All characters are animals. Police who are portrayed favorably happen to be presented as pigs.)

2) George, J. C. (1972). *Julie of the wolves.* New York: HarperCollins.
(The book was challenged because of its "socialist, communist, evolutionary, and anti-family themes.")

3) Paterson, K. (1977). *Bridge to Tarabithia.* New York: Crowell.
(The book was challenged because of it contains "profanity" including the phrase "Oh, Lord" and "Lord" used as an expletive.)

4) Seuss, Dr. (1971). *The lorax.* New York: Random House.
(The book was challenged because it "criminalizes the foresting industry.")

5. Introduce the **Research Model** (Appendix). with the following steps:

A. Work through an example issue or problem with the class as preparation for students selecting and working on an issue of their choosing.

B. Discuss with students the necessity of reading widely on their issue and obtaining an understanding of the debate that surrounds it before they make decisions or begin specific research.

C. Instruct students to write a statement that identifies their issue or problem. Remind students that an issue has more than one side and that reasonable people could reach different interpretations about the facts in the case. The problem statement should be clearly focused and take a stand in the argument.

D. Inform students that the problem statement is due in lesson 8.

E. Encourage students to use the "Need to Know Board" to plan and organize their information gathering.

Homework:

1. For the student to better understand the concept of book banning, have them list things that they are banned from participating in and why.

2. Assign students to write an argument statement/main idea for their research topic. Ask them to write their main idea or argument statement on an index card.

Extensions:

1. Have students evaluate the organizations to which they belong. Are there any bans? Explain.

2. Interview adults who have lived in other countries to investigate censorship of literature in different countries. Research the case of Salman Rushdie.

Teacher Log Notes:

Overview of Lesson 7

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X	X			X	

Instructional Purpose:

*To analyze and interpret assigned literature by an African American author.

Materials Used:

1. Literature Web (See reproducible form in Appendix).
2. *Roll of Thunder, Hear My Cry* by Taylor*.

   *Taylor, M. (1976). *Roll of thunder, hear my cry.* New York: Dial.
3. *The Secret of Gumbo Grove* by Tate*.

   *Tate, E. E. (1987). *The secret of Gumbo Grove.* New York: Franklin Watts.

Lesson 7

Activities:

(Teachers should collect homework essays written on assigned reading from Lesson 3. See Handouts 3A and 3B.)

1. Divide students according to **Group A** and **Group B** and ask the students in each small cluster group of 4-5 students to:

   A. Individually complete a **Literature Web** (Appendix), based on their reading of one of the assigned books (*Roll of Thunder, Her My Cry* and *The Secret of Gumbo Grove).*

   B. Small groups should then **Discuss** each other's webs and develop a collective group web.

   C. One representative from each group then presents the **Collective Web** to the class and posts it on the bulletin board. (There should be 2-3 webs for both Groups A and B.)

   D. Ask the class as a whole to comment on **Similarities and Differences** among the Group A webs; among the Group B webs.

2. Discuss the following questions.

Questions to Ask:

> * *Not only do different cultures have special customs and traditions, they also may perceive the world differently. How does this statement apply to the book you just read?*
>
> * *Literature from all cultures employs strong characters to tell a story. What characters from your reading impressed you? Cite reasons.*
>
> * *What inferences might you make about the life of your favorite character after the story ends? What data from the books can you provide to support your inference?*
>
> * *Why does the author use a particular cultural group as the context for the story? What purposes does she have in doing so?*
>
> * *How did the book relate to problems of society today? What are the implications of these problems for us/you?*

Homework:

1. Read Selection #2 from the Independent Multicultural Literature Assignment (Handouts 3A and 3B) in preparation for discussion in Lesson 13.

Extensions:

1. Have students read books from the alternative list of multicultural literature.

2. Have students read other books by the same author on their list.

Teacher Log Notes:

Overview of *Lesson 8*

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
		X		X	

Instructional Purpose:

*To analyze persuasive language in literature.

Materials Used:

1. Text of the speech "I Have a Dream" by M.L. King (Handout 8B).
2. Language of Persuasion (Handout 8A).
3. "The Declaration of Independence" by Thomas Jefferson* (Handout 3D).

   *Ravitch, D. (1990). *The American reader: Words that moved a nation.* New York: HarperCollins.
4. "The Velvet Hangover" by Vaclav Havel* (Handout 3C).

   *Hirschberg, S. (1992). *One world many cultures.* New York: Macmillan.
5. "The Road Not Taken" by Robert Frost (Handout 1A).

Lesson 8

Activities:

1. Use Martin Luther King, Jr.'s March on Washington Speech, August 28, 1963 ("I Have a Dream") to **Explore and Analyze** some of the uses of language in persuasion:

   A. Distribute copies of Martin Luther King, Jr.'s speech and ask students to read it.

   B. Ask students to identify a few examples of persuasive language in the speech. After a few examples are mentioned, direct students to reread the speech and to mark all the examples they can find.

   C. List their examples on the board.

   D. Group their examples and label the groups.

   E. Distribute Handout 8A and discuss how the items on the list are alike and different from the list the class generated.

   F. Combine the suggestions on the handout with the list generated by the students and start a master list of the uses of persuasive language.

> *Note to teacher: Several options are available for the following activity which asks students to revisit literature they have read in this unit. Students can list examples of persuasive writing from the literature pieces in their response logs which is followed by class discussion. Small groups of students can be assigned to analyze different pieces and then report to the whole class. Analyzing the pieces of literature can be assigned as homework to span several nights. If the activity is assigned as homework, students can be encouraged to share the literature pieces with their families and to discuss the uses of persuasive language. Families can then work together to find uses of persuasive language in the literature and media in their homes.*

2. To continue the study of **Persuasive Language**:

   A. Review the literature pieces that have been read in class ("The Declaration of Independence," "The Velvet Hangover," "The Road Not Taken")

   B. Mark the uses of persuasive language. Label each example. Make a list of new ways you have discovered that the author used language to persuade. Add your discoveries to the class list.

Teacher Log Notes:

The Language of Persuasion (Handout 8A)

Language is the basis of argument and persuasion. It shapes our thoughts and influences our beliefs and actions. Some of the ways language can be used to persuade and manipulate are listed below.

1. **Word choice.**

   A. Words have both literal and emotional meanings. The emotional meaning of a word is its "connotation." For instance, while *clever* and *cunning* both describe a person as skillful and talented, most people would prefer to be called *clever*, because *cunning* also implies a crafty slyness. Words used in this way are sometimes said to be "loaded," they are loaded with extra meaning.

   B. Euphemisms, words that make things seem better than they are, use connotations. *Youthful offender* is a euphemism. Other examples include *air support* instead of *bombing* and *intelligence gathering* instead of *spying*.

2. **Figurative language.** Metaphors, similes, and analogies compare one thing to another often in startling or unusual ways to gain the attention or sympathy of the audience. *That salesman sounds like a TV evangelist; you have to have a lot of faith to believe anything he says!*

3. **Sentence patterns**. Certain sentence patterns--for example, repetition of a key word or phrase--can fire the emotions in either a positive or a negative way. Repetition can lead, and has led, to terrifying mob violence; yet in other instances, it has inspired selfless and idealistic actions.

4. **Imitative language patterns**. A writer or speaker may use language patterns familiar from other respected sources, such as the *Bible*, to evoke similar emotional responses.

5. **Concrete and abstract images**. Stereotypes are sometimes used to influence listeners. *Nerd* is an example. Generalizations may also be used to persuade. *He was a poor struggling graduate student.*

Compiled from:
Hirschberg, S. (1990). *Strategies of argument*. New York: Macmillan. pp. 191-212

Stanford, J. A. (1993). *Connections: A multicultural reader for writers*. Mountain View, CA: Mayfield. p. 408.

M.L. KING'S "I HAVE A DREAM" SPEECH (Handout 8B)
AUGUST 28, 1963

I am happy to join with you today in what will go down in history as the greatest demonstration for freedom in the history of our nation.

Five score years ago, a great American, in whose symbolic shadow we stand today, signed the Emancipation Proclaimation. This momentous decree came as a great beacon of hope to millions of slaves, who had been seared in the flames of whithering injustice. It came as a joyous daybreak to end the long night of their captivity. But one hundered years later, the colored America is still not free. One hundred years later, the life of the colored American is still sadly crippled by the manacle of segregation and the chains of discrimination.

One hundred years later, the colored American lives on a lonely island of poverty in the midst of a vast ocean of material prosperity. One hundred years later, the colored American is still languishing in the corners of American society and finds himself an exile in his own land So we have come here today to dramatize a shameful condition.

In a sense we have come to our Nation's Capital to cash a check. When the architects of our great republic wrote the magnificent words of the Constitution and the Declaration of Independence, they were signing a promissory note to which every Anerican was to fall heir.

This note was a promise that all men, yes, black men as well as white men, would be guaranteed to the inalienable rights of life liberty and the pursuit of happiness.

It is obvious today that America has defaulted on this promissory note insofar as her citizens of color are concerned. Instead of honoring this sacred obligation, America has given its colored people a bad check, a check that has come back marked "insufficient funds."

But we refuse to believe that the bank of justice is bankrupt. We refuse to believe that there are insufficient funds in the great vaults of opportunity of this nation. So we have come to cash this check, a check that will give us upon demand the riches of freedom and security of justice.

We have also come to his hallowed spot to remind America of the fierce urgency of Now. This is not time to engage in the luxury of cooling off or to take the tranquilizing drug of gradualism.

Now is the time to make real the promise of democracy.

Now it the time to rise from the dark and desolate valley of segregation to the sunlit path of racial justice.

Now it the time to lift our nation from the quicksands of racial injustice to the solid rock of brotherhood.

Now is the time to make justice a reality to all of God's children.

I would be fatal for the nation to overlook the urgency of the moment and to underestimate the determination of it's colored citizens. This sweltering summer of the colored people's legitimate discontent will not pass until there is an invigorating autumn of freedom and equality. Nineteen sixty-three is not an end but a beginning. Those who hope that the colored Americans needed to

blow off steam and will now be content will have a rude awakening if the nation returns to business as usual.

There will be neither rest nor tranquility in America until the colored citizen is granted his citizenship rights. The whirlwinds of revolt will continue to shake the foundations of our nation until the bright day of justice emerges.

We can never be satisfied as long as our bodies, heavy with the fatigue of travel, cannot gain lodging in the motels of the highways and the hotels of the cities.

We cannot be satisfied as long as the colored person's basic mobility is from a smaller ghetto to a larger one.

We can never be satisfied as long as our children are stripped of their selfhood and robbed of their dignity by signs stating "for white only."

We cannot be satisfied as long as a colored person in Mississippi cannot vote and a colored person in New York believes he has nothing for which to vote.

No, no we are not satisfied and we will not be satisfied until justice rolls down like waters and righteousness like a mighty stream.

I am not unmindful that some of you have come here out of your trials and tribulations. Some of you have come from areas where your quest for freedom left you battered by storms of persecutions and staggered by the winds of police brutality.

You have been the veterans of creative suffering. Continue to work with the faith that unearned suffering is redemptive.

Go back to Mississippi, go back to Alabama, go back to South Carolina go back to Georgia, go back to Louisiana, go back to the slums and ghettos of our modern cities, knowing that somehow this situation can and will be changed.

Let us not wallow in the valley of dispair. I say to you, my friends, we have the difficulties of today and tommorrow.

I still have a dream. It is a dream deeply rooted in the American dream.

I have a dream that one day this nation will rise up and live out the true meaning of its creed. We hold these truths to be self-evident that all men are created equal.

I have a dream that one day out in the red hills of Georgia the sons of former slaves and the sons of former slaveowners will be able to sit down together at the table of brotherhood.

I have a dream that one day even the state of Mississippi, a state sweltering with the heat of oppression, will be transformed into an oasis of freedom and justice.

I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by their character.

I have a dream today.

I have a dream that one day down in Alabama, with its vicious racists, with its governor having his lips dripping with the words of interpostion and nullification; that one day right down in Alabama little black boys and black girls will be able to join hands with little white boys and white girls as s)fYers and brothers.

I have a dream today.

I have a dream that one day every valley shall be engulfed, every hill shall be exalted and every mountain shall be made low, the rough places will be made plains and the crooked places will be made straight and the glory of the Lord shall be revealed and all flesh shall see it together.

This is our hope. This is the faith that I will go back to the South with. With this faith we will be able to hew out of the mountain of despair a stone of hope.

With this faith we will be able to transform the jangling discords of our nation into a beautiful symphomy of brotherhood.

With this faith we will be able to work together, to pray together, to struggle together, to go to jail together, to climb up for freedom together, knowing that we will be free one day.

This will be the day when all of God's children will be able to sing with new meaning "My country 'tis of thee, sweet land of liberty, of thee I sing. Land where my father's died, land of the Pilgrim's pride, from every mountainside, let freedom ring!"

And if America is to be a great nation, this must become true. So let freedom ring from the hilltops of New Hampshire. Let freedom ring from the mighty mountains of New York.

> Let freedom ring from the heightening Alleghenies of Pennsylvania.
> Let freedom ring from the snow-capped Rockies of Colorado.
> Let freedom ring from the curvacious slopes of California.
> But not only that, let freedom, ring from Stone Mountain of Georgia.
> Let freedom ring from every hill and molehill of Mississippi and every mountainside.

When we let freedom ring, when we let it ring from every tenement and every hamlet, from every state and every city, we will be able to speed up that day when all of God's children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old spiritual, "Free at last, free at last. Thank God Almighty, we are free at last."

Prepared by Gerald Murphy (The Cleveland Free-Net - aa300)
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Overview of Lesson 9

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X	X			X	

Instructional Purpose:

* To analyze persuasive essays on the issue of censorship.

* To practice notetaking skills (i.e. marking the text and summarizing).

Materials Used:

1. *Censorship: Opposing viewpoints.* (1990). San Diego: Greenhaven.

   "Libraries Should Reflect Majority Values" by Phyllis Schlafly (Handout 9C).

   "Libraries Should Reflect Diverse Views" by the American Library Association (Handout 9D).

2. Working With Sources (Handout 9A).

3. Interview Planning Sheet (Handout 9B).

Lesson 9

Activities:

1. Distribute copies of the following **Essays**, found in *Censorship: Opposing Viewpoints:*

   * "Libraries Should Reflect Majority Values" by Phyllis Schlafly

   * "Libraries Should Reflect Diverse Views" by the American Library Association

2. Distribute **Working with Sources** (Handout 9A)

3. Provide guided practice in **Notetaking Skills** using the censorship essays and Handout 9A. It may be helpful for students to work individually and then to compare their summaries and notes with a partner.

4. Help students develop appropriate techniques for **Summarizing Sources** (Handout 9A).

5. Point out to students that the essays they are using are only a sample of the many articles that are available on the subject of censorship and that they should seek out several more for their research. Additional resources are listed below.

   A Sampling of Censorship Resources

   --Beahm, G. (Ed.). (1993). *War of words: The censorship debate.* Kansas City, MO: Andrews and McMeel.

   --Public Agenda Foundation. (1987). *Freedom of speech: Where to draw the line.* Dayton, OH: Domestic Policy Association.

   --The New York Public Library. (1984). *Censorship: 500 years of conflict.* New York: Oxford University Press.

   --*Censorship: For & against.* (1971). New York: Hart.

   --*Censorship: Opposing viewpoints.* (1990). San Diego: Greenhaven.

6. Have students share their statements.

7. Inform students that they are to keep note cards with information about this issue to help them in making a **Persuasive Speech**.

8. Check the **Argument/Main Idea Statements** which were assigned in Lesson 6.

9. Give each student a folder. Have each student staple the note card with their **Argument/Main Idea Statements** on the front cover and keep their note cards in the folder as they collect information.

Homework:

1. Locate some resources that address the book banning issue. Begin working with them. Use Handout 9A as a guide.

2. Interview someone (librarian, newspaper editor, bookstore owner, clergy, etc.) in your community on the issue of book censorship. Use the Interview Planning Sheet (Handout 9B).

Teacher Log Notes:

Working with Sources (Handout 9A)

1. Previewing--Before your begin to read, a few steps will increase your understanding of the material:

   A. Look over the work and ask the following questions:
      * How long is this work?
      * What can I learn from the title?
      * Do I know anything about the author?
      * What do I know about the publisher?

   B. Skim through the material to:
      * Find special features such as a summary, headings, tables or visual aids.
      * Quickly read the first sentence of each paragraph if there is no summary or outline
      * Scan the bibliography to check sources.

2. Mark and annotate the text--Marking the text with a pencil rather than a highlighter allows you to make changes later and to make thoughtful notations.
   A. Use a pencil to mark important ideas--try underlining or putting a small check, exclamation point, or question mark in the margin.
   B. Reread the text and write notes in the margin. Write questions about things that puzzle you as writing comments and listing big ideas.

3. Summarize with notes
   A. Identify the topic sentence of each paragraph.
   B. Take notes that may include short quotations.
   C. Paraphrase or restate what you've read into your own words.
   D. Document your notes with full bibliographic information including page numbers.

4. Synthesize--relate one source to another
   A. Ask yourself the following questions:

      * How does this material relate to whatever else I have already read on this topic?
      * Does one source support another or conflict with it?
      * How can I compare and contrast the sources?

   B. Use your synthesis along with your own insights and research to write your persuasive essay on your issue.

Source:
Miller, R. K. (1992). *The Informed Argument: A Multidisciplinary Reader and Guide* (3d ed.). Fort Worth: Harcourt Brace Jovanovich, pp. 53-67.

Student Name _____

INTERVIEW PLANNING SHEET (Handout 9B)

Name of person you are interviewing?

_____

What is the role of this person?

_____

Why do you want to interview this person?

_____

What do you want to tell this person about your issue?

_____

What questions do you want to ask?

For example, to get you started:

What is the interviewee's perspective on the issue?
How does the issue relate to the interviewee's life or work?
What sources would the interviewee consult if she were in your position?

Other questions you want to ask?

_____

_____

_____

_____

_____

_____

LIBRARIES SHOULD REFLECT MAJORITY VALUES (Handout 9C)
by Phyllis Schlafly

Phyllis Schlafly, a conservative political activist, is best known for her campaign against the Equal Rights Amendment. She is a strong defender of traditional family and religious values. In the following viewpoint, she argues that the fact that teachers and librarians select which books to buy amounts to a kind of pre- censorship. Schlafly points out that taxpayers pay the bills for these books. Thus she believes it is essential that those who choose what books to buy be accountable to the values of those who pay the bills.

As you read, consider the following questions:
1. Why does Schlafly think that library and school materials must reflect the values of the people they serve?
2. Does Schlafly advocate eliminating all materials which may not agree with the values of the majority?

Phyllis Schlafly, "Citizens" Bill of Rights About School and Libraries," *The Phyllis Schlafly Report*, February 1983. Reprinted with permission.

All those who spend taxpayers' money are accountable to the public. (The "public" includes citizens, parents, private groups, and the media.) The public has a right to exercise its right of free speech on how taxpayers' funds are spent and on what standards, to second-guess the judgment of the persons doing the spending, and to remove from office those responsible for any misuse of tax funds. Public supervision and criticism may be annoying, but they must be endured by all those spending tax funds, whether they be Presidents, Congressmen, bureaucrats, military, teachers, librarians, or others.

Since parents have the primary responsibility for the education of their own children, schools should have a decent respect for the parents' beliefs and attitudes. Schools should make every possible effort to avoid offending the religious, ethical, cultural or ethnic values of school children and their parents. Since presumably all educators would agree that *Playboy* and *Penthouse* magazines are not suitable reading materials for school children, it is clear that the issue over any particular book is one of appropriateness (which is a value judgment), not the First Amendment or "academic freedom."

Make Requirements Flexible

Since thousands of good books and hundreds of important, educational books are easily available, and since a child can read only small number of books prior to high school graduation, it is highly unreasonable and untolerant for a school or teacher to force a child to read a particular book as a precondition to graduation or to passing a course. When a book selected as course material or supplementary reading offends the religious, ethical, cultural or ethnic values of a child or his parents, an alternate book should be assigned or recommended which does not so offend. This substitution should be made without embarrassing the child.

This same respect for parental values and the assignment of alternate books should apply when the question is raised as to the assignment of a book at a particular grade level. Many books are appropriate in the upper grades which are not at all appropriate for younger children. Parental decisions about the maturity of their own children should be respected by the schools without embarrassing the child. Public libraries should adhere to a standard like the Fairness Doctrine which governs television and radio broadcasters; i.e., they have the obligation to seek out and make available books on all sides of controversial issues of public importance. For example, libraries should present a balanced selection of book titles on sensitive current issues such as the morality of nuclear war, women's liberation, basic education, evolution/creationism, Reaganomics, and the Equal Rights Amendment.

Child pornography (i.e., the use of children in pictures, books or films to perform sex acts or to pose in lewd positions or circumstances) should be absolutely prohibited. In 1982, the U. S. Supreme Court held in *New York v. Ferber* that child pornography is not protected by the First Amendment because the prevention of sexual abuse of children is "a governmental objective of surpassing importance." Laws against child pornography, therefore, must apply equally to everyone including bookstores, theaters, schools, and libraries. No library buys every book published. Every day in the week, librarians, teachers and school administrators are making decisions to select some books for library shelves and school classrooms while excluding (censoring) other books. These select- and-exclude decisions can be called "preemptive censorship."

Important Responsibility

The selection of reading materials is a major responsibility of school and library personnel. Most such personnel have the historical knowledge, fairness, and mature judgment which are necessary to make those decisions. However, the public always has the right to question whether any preemptive censorship is carried out on the basis of the personal political biases of the librarian or teacher, or results from a genuine attempt to give students and the public the wisdom of the ages through time-tested "great books" plus fairness on current controversies.

The public clearly has a First Amendment right to investigate, evaluate and critique the selections and the criteria. If the school board or the library board does not reflect the values of the citizens in the area of its jurisdiction, the voters have the right to change the board members through the political process. That's an important part of our free, democratic society.

Source:
Censorship: Opposing viewpoints. (1990). San Diego: Greenhaven.

LIBRARIES SHOULD REFLECT DIVERSE VIEWS (Handout 9D)
by American Library Association

The American Library Association (ALA) has long believed that it is the responsibility of libraries to furnish to the public the widest possible range of materials. A constant concern of the ALA is the pressure groups which attempt to impose their own values on library selection. The following viewpoint, taken from the ALA's "Freedom to Read" statement, reflects its views.

As you read, consider the following questions:
1. Why does the ALA believe that it is essential to provide a wide range of materials even though some may directly oppose majority values?
2. What does the ALA statement say librarians should do when faced with pressure by individuals or groups to censor materials?
3. Does this ALA statement offer any selection guidelines at all, or does it suggest that all materials have equal validity in a library?

The American Library Association, "Freedom to Read" statement adopted June 25, 1953; revised January 28, 1972.

The freedom to read is guaranteed by the Constitution. Those with faith in free men will stand firm on these constitutional guarantees of essential rights and will exercise the responsibilities that accompany these rights. We therefore affirm these propositions:

1. It is in the public interest for publishers and librarians to make available the widest diversity of views and expressions, including those which are unorthodox or unpopular with the majority.

Creative thought is by definition new, and what is new is different. The bearer of every new thought is a rebel until his idea is refined and tested. Totalitarian systems attempt to maintain themselves in power by the ruthless suppression of any concept which challenges the established orthodoxy. The power of a democratic system to adapt to change is vastly strengthened by the freedom of its citizens to choose widely from among conflicting opinions offered freely to them. To stifle every nonconformist idea at birth would mark the end of the democratic process. Furthermore, only through the constant activity of weighing and selecting can the democratic mind attain the strength demanded by times like these. We need to know not only what we believe but why we believe it.

2. Publishers, librarians, and booksellers do not need to endorse every idea or presentation contained in the books they make available. It would conflict with the public interest for them to establish their own political, moral, or aesthetic views as a standard for determining what books should be published or circulated.

Publishers and librarians serve the educational process by helping to make available knowledge and ideas required for the growth of the mind and the increase of learning. They do not foster education by imposing as mentors

the patterns of their own thought. The people should have the freedom to read and consider a broader range of ideas than those that may be held by any single librarian or publisher or government or church. It is wrong that what one man can read should be confined to what another thinks proper.

Impersonal Evaluation of Books

3. It is contrary to the public interest for publishers or librarians to determine the acceptability of a book on the basis of the personal history or political affiliations of the author. A book should be judged as a book. No art or literature can flourish if it is to be measured by the political views or private lives of its creators. No society of free men can flouish which draws up lists of writers to whom it will not listen, whatever they may have to say.

4. There is no place in our society for efforts to coerce the taste of others, to confine adults to the reading matter deemed suitable for adolescents, or to inhibit the efforts of writers to achieve artistic expression. To some, much of modern literature is shocking. But is not much of life itself shocking? We cut off literature at the source if we prevent writers from dealing with the stuff of life. Parents and teachers have a responsibility to prepare the young to meet the diversity of experiences in life to which they will be exposed, as they have a responsibility to help them learn to think critically for themselves. These are affirmative responsibilities, not to be discharged simply by preventing them from reading works for which they are not yet prepared. In these matters taste differs, and taste cannot be legislated; nor can machinery be devised which will suit the demands of one group without limiting the freedom of others.

5. It is not in the public interest to force a reader to accept with any book the prejudgment of a label characterizing the book or author as subversive or dangerous. The idea of labeling presupposes the existence of individuals or groups with wisdom to determine by authority what is good or bad for the citizen. It presupposes that each individual must be directed in making up his mind about the ideas he examines. But Americans do not need others to do their thinking for them.

Encroachments on Freedom

6. It is the responsibility of publishers and librarians, as guardians of the people's freedom to read, to contest encroachments upon that freedom by individuals or groups seeking to impose their own standards or tastes upon the community at large. It is inevitable in the give and take of the democratic process that the political, the moral, or the aesthetic concepts of an individual or group will occasionally collide with those of another individual or group. In a free society each individual is free to determine for himself what he wishes to read, and each group is free to determine what it will recommend to its freely associated members. But no group has the right to take the law into its own hands, and to impose its own concept of politics or morality upon other members of a democratic society. Freedom is no freedom if it is accorded only to the accepted and the inoffensive.

7. It is the responsibility of publishers and librarians to give full meaning to the freedom to read by providing books that enrich the quality and diversity of thought and expression. By the exercise of this affirmative responsibility, bookmen can demonstrate that the answer to a bad book is a good one, the answer to a bad idea is a good one.

The freedom to read is of little consequence when expended on the trivial; it is frustrated when the reader cannot obtain matter fit for his purpose. What is needed is not only the absence of restraint, but the positive provision of opportunity for the people to read the best that has been thought and said. Books are the major channel by which the intellectual inheritance is handed down, and the principal means of its testing and growth. The defense of their freedom and integrity, and the enlargement of their service to society, requires of all bookmen the utmost of their faculties, and deserves of all citizens the fullest of their support.

Source:
Censorship: Opposing viewpoints. (1990). San Diego: Greenhaven.

Overview of Lesson 10

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X	X	X		X	X

Instructional Purpose:

*To analyze a piece of literature.

*To develop research process skills using the research model and an issue of significance.

Materials Used

1. "The Glorious Whitewasher" from *The Adventures of Tom Sawyer**.

   *Twain, M. (1936). The adventures of Tom Sawyer. NY: The Heritage Press.

2. Research Model (See reproducible form in Appendix).

3. Student Response Logs.

Lesson 10

Activities:

1. Begin the class by letting students **Share the Information** they have found, by interviewing a local librarian about censorship, since the last session.

2. Have students read "The Glorious Whitewasher" from *The Adventures of Tom Sawyer* and then conduct a discussion on the selection, using the questions below:

Questions to Ask:

Literary Response and Interpretation Questions

* *How does the title convey the meaning of the story? What might be another title that is appropriate?*

* *Tom found the world "not so hollow" after all. What does he mean by that statement?*

* *How does Aunt Polly perceive Tom? In what ways is this different from how he perceives himself?*

Reasoning Questions

* *How did Tom convince his friends to want to whitewash the fence? Use evidence from the reading for your answer.*

* *Could he have persuaded you? Why or why not?*

* *Read: "He had discovered a great law of human action, without knowing it - namely, that in order to make a man or a boy covet a thing, it is only necessary to make the thing difficult to attain." Do you agree or disagree with this statement? Why or why not?*

Change Questions:

* *How do adventures bring about change in people?*

3. Think of an **Issue** related to censorship which interests you. Develop a chart on which you record the perspectives of different groups as they would view the change. For example:

Example #1

ISSUE OF SIGNIFICANCE: Should there be free and open access to technological information?		
GENERAL PUBLIC	SPECIFIC NETWORKS	GOVERNMENT
We have a fundamental right to access any information available through technology.	We have gathered and organized information and therefore should charge for it.	We need to limit the database of classified information for the appropriate defense of the country.

Example #2

ISSUE OF SIGNIFICANCE: Should students wear uniforms to school?		
STUDENTS	PARENTS	SCHOOLS
We have a right to wear what we want.	Standardized dress saves money.	Uniform dress appears to improve behavior and attention to learning.

Example #3

ISSUE OF SIGNIFICANCE: Should books for elementary school libraries be subject to censorship?		
STUDENTS	LIBRARIANS	PARENTS
We deserve to read any books which have been printed!	Information should be freely accessible or accessible to all who need and want it.	We need to protect our children from inappropriate books.

4. In the **Response Log**, have each student write a proposal which delineates the issue of significance he/she would like to research, stakeholder groups and their position, and a rationale. (Use examples as models.)

> Note to teacher: For the research strand of this unit, students should choose an issue that is related to censorship. The research on the issue should take students beyond summarizing known facts in a report or other product. A personal point of view should be taken and supported. Various perspectives may be surveyed in library materials, but primary resources such as interviews or polls may also contribute greatly. The Research Model in the Section III and in Appendix of the unit serves as a guide.

5. Have students work in small groups to complete a **Vocabulary Web** for the following words, from the chapter "The Glorious Whitewasher": ***delectable,***

melancholy, expeditions, straitened, laborius, ponderously, circumstance. In the interest of saving time, the words may be divided up and the completed webs shared with the class.

6. Examine the following sentence from the chapter with respect to its **Grammar**. Indicate the part of speech for each underlined word.

> Saturday morning was come, and all the summer world was bright and fresh, and brimming with life.

7. Check for questions students might have about the grammar self-study packets.

Writing Assignment:

1. In your **Response Journal**, write about an adventure you have had and how it changed you in some way.

2. In your **Response Journal**, describe a time you have outwitted a person or situation. How did you feel about doing it?

Teacher Log Notes:

Overview of Lesson 11

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
	X		X		

Instructional Purpose:

*To introduce the Model for Persuasive Writing and Speaking (Appendix).

*To prepare students to give a 1-minute persuasive speech.

Materials Used

1. "Need to Know" board (See reproducible form in Appendix).
2. Notecards.
3. Research Model (See reproducible form in Appendix).
4. Model for Persuasive Writing and Speaking (See reproducible form in Appendix).
5. Magazine Articles.

For Extenstion Activity:

6. Examples of Propaganda Techniques (Handout 11A).

Lesson 11

Activities:

1. Begin the class by sharing the **Research Proposals** that students developed in Lesson 10. Discuss with the class how they could use their proposals to prepare for their speech on censorship.

2. Introduce the **Model for Persuasive Writing and Speaking** (Appendix):

   A. Distribute the Model for Persuasive Writing and Speaking (Appendix) and discuss each of the steps.

   B. Compare the Model for Persuasive Writing and Speaking with the Research Model introduced in Lesson 6 (Appendix). Help students to see the similarities and to understand how their censorship research correlates with their writing and speaking.

3. Close the session by going to the **"Need to Know" board** (Appendix) to add information about censorship by asking students:

   * What do we know?
   * What do we need to know?
   * How can we find out?

4. Ask students to recall items in the **"Glorious Whitewasher"** that Tom asked the children to give up. On paper have students do the following:

   A. For one minute have students brainstorm things that are valuable to them.
   B. Discuss the list.
   C. Have students evaluate their list to decide what criteria they have used to classify value.
   D. Write three questions to ask someone to enable you to find out what is valued by them.

5. Assign students to **Prepare a One Minute Speech** that persuades us to want something that they possess. The speech will be delivered at the next class session. Give the following directions as guidelines for preparing for the speech:

   A. Formulate the argument statement.
   B. Develop each main point to some extent.
   C. Deliver the speech from an outline on note cards.

Writing Assignment:

1. Have students write in their **Response Journals** in response to these questions:

> * *What changes took place in the Tom Sawyer story?*
>
> * *How do these changes support or refute the generalizations about change?*
>
> * *Would there be any reason or reasons to ban this book? Explain.*

Homework:

Prepare the assigned speech for the next lesson.

Extensions:

1. Read the last paragraph of the "Glorious Whitewasher." Write how you would have felt had you been Tom when Aunt Polly gave you the treat "along with an improving lecture upon the added value and flavor a treat took to itself when it came without sin through virtuous effort."

Include answers to the following questions:

* Would Aunt Polly's lecture change you? Why or why not?

* How do you think the lecture affected Tom?

* What changes took place in this story?

2. Have students work in groups of 3-4 to discuss persuasive advertisement techniques. Give each group different types of advertisements. (Examples: advertisements from magazines and newspapers for clothes, foods, drinks, movies, books). Allow ten minutes for the groups to discuss and list what persuasion techniques have been used in the ads. Have each group share with the class the persuasion techniques they listed. (Examples: color to attract us, use of words, logos, celebrity endorsement, acceptance by others)

Teacher Log Notes:

Examples of Propaganda Techniques (Handout 11A)

1. Superstition: During the downtown renewal project you don't have to walk under any ladders to find the bargains in our store.

2. Appeal to Ignorance: Tried other doctors? Now try Doctor X. I can cure heart trouble, cancer, headaches, and nervous conditions through adjustment of the spine which controls all body functions.

3. Ego Trip: It costs a little more, but YOU'RE worth it.

4. Argument in a Circle: Our computer dating service has matched hundreds of happy couples, many of whom are now happily married, so you, too, should join now.

5. Emotional Appeal: Prowlers are on the loose in our town. Keep YOUR family safe, call ABC burglar alarms today.

6. Faulty Use of Statistics: Mary B. lost 30 pounds in 24 days. Our weight loss graduates lose more weight than in any other program.

7. Vagueness: Everyone is talking about the new Edsel!

8. Choice of Words: Super, great, best ever, wild sale, astronishing new product.

9. Repetition: (Slogans) Reach out, reach out and touch someone. (Bell Telephone)

10. Exaggeration: Related to choice of language. Come in today, don't miss the Sale of a Lifetime!

11. Quoting Out of Context: From a book review: "Not worth reading, the bigger than life characters have appeal only when well handled by a competent author...this author certainly is not competent." Pattonville Times. Book ad says: PATTONVILLE TIMES REVIEW SAYS "BIGGER THAN LIFE CHARACTERS HAVE APPEAL..."

12. Omitting Pertinent Facts: "She was treated in a mental hospital." The "she" in question was injured in an automobile accident and taken to the nearest emergency room which happened to be in a hospital most noted for its treatment of mental patients.

13. The Bandwagon Approach: Don't miss this big event, EVERYONE will be there.

14. "Just Like One of the Boys": Vote for Mr. X. He's born and raised in this town and knows the folks and their problems.

15. Snob Appeal: For those who want the very best! or Where the great meet to eat.

16. Name Dropping or Name Calling: Miss Blank (a famous movie star) used this brand.

17. Testimonials: Hospital tested! Recommended by more doctors than any other brand.

Adapted from:
Polette, N. (1984). *The research book for gifted programs*. O'Fallon, MO: Book Lures, Inc.

Overview of Lesson 12

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
			X	X	

Instructional Purpose:

*To present and critique speeches.

Materials Used

1. Persuasive Speech Evaluation Form (Section V).
2. Camcorder.
3. Portfolio.
4. Note Cards.

Lesson 12

Activities:

1. Prepare students to evaluate the speeches that will be given by providing each student a copy of the **Persuasive Speech Evaluation Form** (Section V).

2. **Read and Discuss** each item to ensure understanding of the criteria.

3. Students present the **One Minute Speech** persuading the class to want a White Elephant item.

4. Use a camcorder to record the speeches so students can critique themselves.

5. Discuss the speeches through the **Persuasive Speech Evaluation Form** (Section V).

Homework:

1. Conclude multicultural reading and writing assignment for discussion in Lesson 13.

Teacher Log Notes:

Overview of Lesson 13

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
	X	X		X	

Instructional Purpose:

*To analyze and interpret assigned literature by an Asian American author.

Materials Used:

1. Literature Web (See reproducible form in Appendix).
2. *Child of the owl* by Yep*.

   *Yep, L. (1977). *Child of the owl*. Baltimore, MD: HarperCollins.
3. *Journey to Topaz* by Uchida*.

   *Uchida, Y. (1991). *Journey to Topaz* (rev. ed.). Berkeley, CA: Creative Arts Books.

Lesson 13

Activities:

(Teachers should collect homework essays written on assigned reading from Lesson 7.)

1. Divide students according to **Group A** and **Group B** and form small cluster groups of 4-5 students each.

2. Ask each student individually to complete a **Literature Web**, based on their reading of the book (*Child of the Owl* or *Journey to Topaz*).

3. Each small group should then discuss each other's webs and develop a **Collective Group Web**.

4. Have one representative from each group present the **Collective Web** to the class and post on the bulletin board. (There should be 2-3 webs for both Groups A and B.)

5. Ask the class as a whole to comment on similarities and differences among the Group A webs; among the Group B webs.

6. Discuss the following questions.

Questions to Ask:

Reasoning Questions

* *Not only do different cultures have special customs and traditions, they also may perceive the world differently. How does this statement apply to the book you just read?*

* *Literature from all cultures employs strong characters to tell a story. What characters from your reading impressed you? Cite reasons.*

* *What inferences might you make about the life of your favorite character after the story ends? What data from the books can you provide to support your inference?*

* *Why does the author use a particular cultural group as the context for the story? What purposes does she have in doing so?*

* *How did the book relate to problems of society today? What are the implications of these problems for us/you?*

Homework:

1. Read Selection #3 from the Independent Multicultural Literature Assignment (Handouts 3A and 3B) in preparation for a discussion in Lesson 17.

2. Have students read "The Pied Piper of Hamelin" in preparation for tomorrow's class.

Extensions:

1. Have students read books from the alternative list of multicultural literature.

2. Have students read other books by the same author on their list.

Teacher Log Notes:

Overview of Lesson 14

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X		X		X	X

Instructional Purpose:

*To analyze and interpret the meaning of the poem, "The Pied Piper of Hamelin."

Materials Used:

1. Music - tapes, records.
2. "Pied Piper of Hamelin" by Robert Browning*.

   *Browning, R. (1949). *Poems of Robert Browning*. London: Oxford University Press.
3. Vocabulary Web (See reproducible form in Appendix).

Lesson 14

Activities:

1. Have **Music** playing to begin the lesson. Change the type of music at intervals.

Music used:

A. "William Tell Overture"
B. "Three Coins in the Fountain"
C. "String of Pearls"
D. "We're Gonna Rock Around the Clock"
E. "The Merry Widow Waltz"
F. "Under the Boardwalk"

2. **Discuss** how the music affected students.

3. Have students read selected sections of **"The Pied Piper of Hamelin"** orally. Call on different students to read particular sections.

4. Discuss the selection, encouraging students to support their answer with citations from the poem.

Questions to Ask:

Literary Response and Interpretation Questions

* *How did the history of the town change by this adventure with the Pied Piper.*

* *Why did the rats jump in the river?*

* *What argument did the Piper use with the Mayor?*

* *Sometimes solutions to problems create new problems. How does this statement apply to the poem?*

* *Why do you think the Pied Piper chose music to do the charming?*

Reasoning Questions

* *Was a thousand guilders a lot of money? Support your response with evidence from the poem?*

Change Questions

* *How has music changed over the years? How has it stayed the same?*

5. Have pairs of students **Discuss Music** and its effects on our world.

6. Have students work in small groups to complete a **Vocabulary Web** for the following words from "The Pied Piper of Hamelin": ***vermin, subterranean, piebald, pottage, paunch, mutinuous, consternation.***

7. Examine the following sentence from the poem closely with respect to its **Grammar**. Indicate the part of speech of each underlined word.

Once more he stept into the street; /And to his lips again/Laid his long pipe of smooth straight cane;

8. Check for questions on the grammar self-study packets.

Extensions:

1. People often like others to solve their problems. Describe a problem you have had and how you have solved it.

2. The Pied Piper had power over the children such that they disappeared out of town with him. What are the advantages and disadvantages of being a follower? Relate examples to your own life.

3. Research the music of three different cultures. What similarities do you find across cultures?

Teacher Log Notes:

Overview of Lesson 15

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
			X		

Instructional Purpose:

*To teach debate skills.

Materials Used:

1. "The Pied Piper of Hamelin" by Robert Browning*.

   *Browning, R. (1949). *Poems of Robert Browning*. London: Oxford University Press.

2. Debate Format (Handout 15A).

3. Persuasive Speech Evaluation Form (Section III).

4. "Need to Know" board (Appendix).

Lesson 15

Activities:

1. Hand out the worksheet on **Debate Format** (Handout 15A) and use it to teach the skill of debating to students.

Questions to Ask:

- *What is the difference between a debate and a discussion?*
- *What is the traditional set speaking order for a debate?*
- *How do you prepare for a debate?*
- *How are debates judged?*

2. Students will **Debate** the following issue:

Resolved: That warning labels should be placed on music CD's and cassettes that contain objectionable lyrics.

3. Students will do a **Practice Debate** using the "Pied Piper of Hamelin" for the topic source. The debate topic is, "The mayor should have/ should not have paid the Piper."

4. Assign the teams to be for or against the resolution. Allow students time to plan their arguments.

5. Using the procedure outlined in Handout 14A have the teams debate. One team debates and the other team scores and marks the argumentative points made. Reverse the roles. (Teachers may want to refer to the following article for more information on debate: Swicord, B. (1984, Summer). Debating with gifted fifth and sixth graders - Telling it like it was, is, and could be. *Gifted Child Quarterly. 28*(3), pp. 127-129)

6. Discuss the debate, using the **Persuasive Speech Evaluation Form** (Section III).

10. Close the lesson by having students write in their **Response Journals** reactions to the poem "Pied Piper of Hamelin" and discuss whether there are any reasons to ban the poem.

11. Refer to the **"Need to Know" board** (Appendix) and add information.

Homework:

1. Students will prepare for a debate on the issue:

   Resolved: That warning labels should be placed on music CD's and cassettes that contain objectionable lyrics.

2. Allow a week to prepare for the debate.

3. Read *The Valiant* by Holworthy Hall and Robert Middlemass.

Teacher Log Notes:

Debate Format (Handout 15A)

What is a debate?

A series of formal spoken arguments for and against a definite proposal. The best solution is approved and adopted.

Debate is a special type of argument in which two or more speakers present opposing propositions in an attempt to win the audience to their sides. The teams are not concerned with convincing each other. The purpose is to try to alter the audience thinking by presenting the issues honestly with reliable evidence.

Why debate?

Debate helps you:

1. To analyze problems.
2. Reinforce statements with proof.
3. Express your ideas clearly.
4. Gain confidence.
5. Think quickly.

What are the rules of debating?

Debates begin with a proposed solution to a problem. The proposal should begin with the word RESOLVED. Examples:

* Resolved that the United States should abolish the electoral college and elect the President by popular vote.

* Resolved that television has beneficial effects on listeners.

1. The same number of persons speak on each opposing side.

2. Begin with careful analysis by both teams on the subject to be debated. Each member should know as much about the opponent's arguments as he does his own position.

3. Decide which arguments are closely related and worthy of being included and which are irrelevant and should be excluded.

4. Chief points of differences between the affirmative and negative sides are the main issues.

5. List the main issues for each side.

6. Find evidence that will prove the issue true and false. (facts, examples, statistics, testimony)

7. Be prepared to answer the arguments of the other team's issues, called a REBUTTAL.

What is the format for a debate?

Suggested Procedure:

First Affirmative - Affirmative speech - 5 minutes
First Negative - Rebuttal - 2 minutes
Second Negative - Negative speech - 5 minutes
Second Affirmative- Rebuttal - 2 minutes

Continue this pattern.

The debate always begins and ends with the affirmative team.

Scoring will be done by giving:

1. One point for an argument and
2. Two points for an argument with proof.

Overview of Lesson 16

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X	X	X		X	X

Instructional Purpose:

*To interpret literature through the reading and study of a play.

Materials Used:

1. *The Valiant* by Holworthy Hall and Robert Middlemass*.

*Hall, H., & Middlemass, R. (1949). The Valiant. In Cerf, B. A. and Carlnell,Van H. (eds.). *Thirty famous one-act plays*. NY: Modern Library.

Lesson 16

Activities:

To the teacher:

This unit is designed to include the reading and viewing of a live performance of a play. In the pilot phase of this unit, students attended a local theatre production of The Diary of Anne Frank. They read and discussed the play before attending the performance and critiqued it afterward. These activities covered 3 lessons of the unit.

Any teacher who uses this unit is encouraged to arrange a class trip to a local theatre production that would be suitable for a high ability 5th and 6th grade audience. The play should be read, discussed, viewed, and critiqued. For the benefit of classes that are unable to attend a live performance, a short play for in-class study has been included here. The play is The Valiant *by Holworthy Hall and Robert Middlemass. Its main character is a death row prisoner who refuses to divulge his true identity, even when a young woman who feels he might be her long lost brother visits him only hours before his execution.*

1. Have students read the play as a homework assignment a day or two before Lesson 16 begins.

2. Ask students to complete a **Literature Web** (Appendix) in order to focus students' reactions to the play. Have students complete a web in small groups and then share their responses with the group. Teachers see the example in the handouts for Lesson 16 for the play, *The Valiant*.

3. Discuss the play, using the following questions.

Questions to Ask:

Literary Response and Interpretation Questions

* *The Warden and Father Daly feel differently about Dyke than other prisoners. Why?*

* *Much of what we know about the characters comes from the stage directions. How should an actor interpret Dyke? His sister? What qualities are we told about them? Stage the scene between Dyke and his sister. Have students act out the roles of Dyke, the sister, the Warden and Father Daly.*

* *If you had been Dyke's attorney, what arguments would you have advanced for a reduced sentence?*

* *Does Dyke display more or less courage by withholding the truth of his identity from the Warden and Father Daly? From his sister?*

* *What qualities does Dyke reveal about himself in the meeting with his sister?*

Reasoning Questions

* *Based on reading The Valiant, how do you feel about the issue of capital punishment? What are the arguments for and against it? (Set up mock juries of 4-5 students to discuss this initially and then have the whole class discuss.)*

Change Questions

* *How does the play The Valiant relate to our theme of "change"?*

4. Have students work in small groups to complete a **Vocabulary Web** for each of the following words from *The Valiant*: ***valiant, felonious, malice, martyr, autobiography, sovereign, metropolitan, insouciant, indulgent, dubiously, vacuity.***

5. Examine the following sentence from the play with respect to its **Grammar**. Indicate the part of speech for each underlined word.

> Goodnight, goodnight! Parting is such sweet sorrow that I shall say goodnight til it be morrow.

6. Ask students if they have any questions regarding their grammar self-study packets.

Writing Activites:

1. Suppose that Dyke left a note in his cell before his sister came to visit him. The note told the Warden what to do with the Liberty Bonds. What would it say? Write the note that Dyke might have left.

2. The girl tells the Warden that the uncertainty has made her mother sick. The mother would rather hear some bad news than remain unsure of her son's whereabouts. Would you rather hear bad news than be uncertain about something? Write a short paper giving reasons why you would prefer bad news - or uncertainty. Try to recall a personal experience which you can use to support your position.

Homework:

1. In your judgment, is the main purpose of prison to punish prisoners, to rehabilitate them, or a combination of the two? Argue in a short paper your belief on this issue.

Extensions:

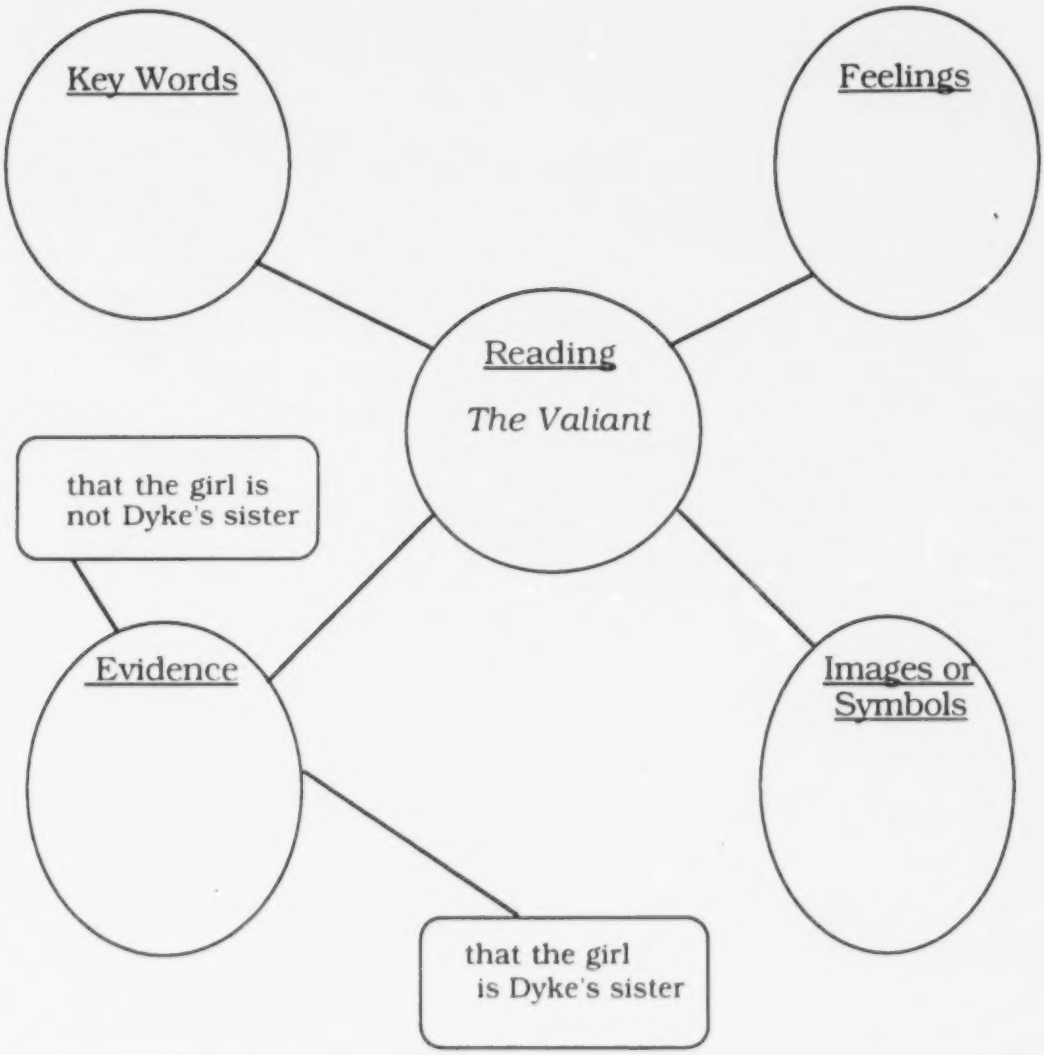
1. Do a Readers' Theatre performance of *The Valiant.*

2. View another local performance of a play as a class to be worked out as a field trip.

3. Read the play *Twelve Angry Men,* by Reginald Rose. Write a short paper about the role of prejudice in the initial reactions of many of the jurors.

Teacher Log Notes:

Literature Web - Teacher Example
(See model section for full explanation)



Overview of Lesson 17

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X	X			X	

Instructional Purpose:

*To analyze and interpret assigned literature by a Native American author.

Materials Used:

1. Literature Web (See reproducible form in Appendix).

2. *Morning star, Black sun: The Northern Cheyenne Indians and America's energy crisis* by Ashabranner*.

*Ashabranner, B. (1984). *Morning star, Black sun: The Northern Cheyenne Indians and America's energy crisis.* New York: Dodd, Mead.

3. *Rising voices: Writings of young Native Americans* by Hirschfelder & Singer*.

*Hirschfleder, A. B., & Singer, B. R. (1992). *Rising voices: Writings of young Native Americans.* New York: Scribner's.

Lesson 17

Activities:

(Teachers should collect homework essays written on assigned reading from Lesson 13.)

1. Divide students according to **Group A** and **Group B** and form small cluster groups of 4-5 students each.

2. Ask each student individually to complete a **Literature Web**, based on their reading of the book (*Morning star, black sun: The Northern Cheyenne Indians and America's energy crisis* and *Rising voices: Writing so young Native Americans).*

3. Each small group should then discuss each other's webs and develop a **Collective Group Web**.

4. Have one representative from each group present the **Collective Web** to the class and post on the bulletin board. (There should be 2-3 webs for both Groups A and B.)

5. Ask the class as a whole to comment on similarities and differences among the Group A webs: among the Group B webs.

6. Discuss the following questions.

Questions to Ask:

Reasoning Questions

* *Not only do different cultures have special customs and traditions, they also may perceive the world differently. How does this statement apply to the book you just read?*

* *Literature from all cultures employs strong characters to tell a story. What characters from your reading impressed you? Cite reasons.*

* *What inferences might you make about the life of your favorite character after the story ends? What data from the books can you provide to support your inference?*

* *Why does the author use a particular cultural group as the context for the story? What purposes does she have in doing so?*

* *How did the book relate to problems of society today? What are the implications of these problems for us/you?*

Homework:

1. Read Selection #4 from the Independent Multicultural Literature Assignment (Handouts 3A and 3B) in preparation for a discussion in Lesson 20.

Extensions:

1. Have students read books from the alternative list of multicultural literature.

2. Have students read other books by the same author on their list.

Teacher Log Notes:

Overview of Lesson 18

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X			X	X	

Instructional Purpose:

*To read and discuss persuasive speeches from *The American Reader*.

Materials Used:

1. *The American Reader* by Diane Ravitch*.

*Ravitch, D. (1990). *The American reader: Words that moved a nation.* New York: HarperCollins.

Lesson 18

Activities:

1. Select two paired speeches from the list below. Have students discuss their **Persuasive Elements** in small groups.

Speeches: "First Inaugural Address" by Thomas Jefferson (pg. 42)
and
"First Inaugural Address" by Abraham Lincoln (pg. 140)

or

"A Century of Dishonor" by Helen Hunt Jackson (pg. 147)
and
"Silent Spring" by Rachel Carson (pg. 323)

or

"Address to the Broadcasting Industry"
by Newton Minow (pg. 318)
and
"The Case for Public Schools" by Horace Mann (pg. 80)

Questions to Ask:

Literary Response and Interpretation Questions

* *Why is this speech memorable today?*

* *Compare and contrast Speech #1 with Speech #2. How are they similar/different?*

Reasoning Questions

* *What is the issue of significance? Is this an issue in today's world? Cite examples.*

* *What is the argument advanced by the author? What claims does she make? What data does he provide? What conclusions are drawn?*

* *How credible is the argument? Why?*

* *Arguments about issues frame the history of civilization. How did the argument advanced in each of these speeches change American history? Cite evidence to support your point of view.*

Extensions:

1. Read the speeches from the list above that are not able to be discussed in class. Write a short reaction to each one in your **Response Journal** including a comment about how credible you think the argument is.

Teacher Log Notes:

Overview of Lesson 19

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
			X	X	

Instructional Purpose:

*To present debates.

Materials Used:

1. Debate Handout (Handout 15A).
2. Stop watch.

Lesson 19

(This lesson may take multiple sessions.)

Activities:

1. Begin the class with two teams debating the issue that was assigned in Lesson 15: **Resolved: That warning labels should be placed on music CD's and cassettes that contain objectionable lyrics.**

2. Review the rules for debating (Handout 15A). One student should be the time keeper. Teams not debating are the score keepers to encourage listening skills.

3. At the end of fifteen minutes, switch team positions.

4. Score and discuss the debates.

Extension:

1. Students can choose another topic to research and debate for more practice.

Teacher Log Notes:

Overview of Lesson 20

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X	X			X	

Instructional Purpose:

*To analyze and interpret assigned Hispanic American literature.

Materials Used:

1. Literature Web (Appendix)
2. *Going Home* by Mohr*.

   *Mohr, N. (1986). *Going home*. New York: Bantam.

3. *Taking sides* by Soto*.

   *Soto, G. (1991). *Taking sides*. San Diego, CA: Harcourt Brace Jovanovich.

Lesson 20

Activities:

(Teachers should collect homework essays written on assigned reading from Lesson 17.)

1. Divide students according to **Group A** and **Group B** and form small cluster groups of 4-5 students each.

2. Ask each student individually to complete a **Literature Web**, based on their reading of the book (*Going Home* and *Taking sides).*

3. Each small group should then discuss each other's webs and develop a **Collective Group Web**.

4. Have one representative from each group present the **Collective Web** to the class and post on the bulletin board. (There should be 2-3 webs for both Groups A and B.)

5. Ask the class as a whole to comment on similarities and differences among the Group A webs: among the Group B webs.

6. Discuss the following questions.

Questions to Ask:

Reasoning Questions

* *Not only do different cultures have special customs and traditions, they also may perceive the world differently. How does this statement apply to the book you just read?*

* *Literature from all cultures employs strong characters to tell a story. What characters from your reading impressed you? Cite reasons.*

* *What inferences might you make about the life of your favorite character after the story ends? What data from the books can you provide to support your inference?*

* *Why does the author use a particular cultural group as the context for the story? What purposes does she have in doing so?*

* *How did the book relate to problems of society today? What are the implications of these problems for us/you?*

Homework:

1. Grammar Self-Study packets to be finished by next lesson.

Extensions:

1. Have students read books from the alternative list of multicultural literature.

2. Have students read other books by the same author on their list.

Teacher Log Notes:

Overview of Lesson 21

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6

Instructional Purpose:

*To present research on the issue of censorship.

Materials Used:

1. Camcorder.
2. Speakers' Stand Equipment required by students for their presentation.
3. Persuasive Speech Evaluation Form (Section V).

Lesson 21

Activities:

1. Review with the class the skills of **Oral Communication**.

2. Review the **Persuasive Speech Evaluation Form** (Section V) which will be used to assess the speeches.

3. Students **Present** their speeches on book banning. Videotape students as they present their speeches.

Questions to Ask after each speech:

- *What was the thesis statement of the speech?*
- *In what ways did the presenter persuade you?*
- *What did you like about the speech?*

Teacher Log Notes:

Overview of Lesson 22

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X	X	X	X	X	X

Instructional Purpose:

*To analyze and interpret literature.

*To administer post assessments.

Materials Used:

1. "The Mending Wall" by Robert Frost* (Handout 22C).

   *Frost, R. (1954). *You come too: Favorite poems for young readers.* NY: Holt.

2. Post-Assessment for Literature (Handout 22A).
3. Post-Assessment for Writing (Handout 22B).
4. Persuasive Speech Evaluation Form (Section V).
5. Grammar Post-Assessment available from Grammar Self-Study packets.

Lesson 22

Activities:

1. Administer the **Literature Interpretation and Writing Assessments** (Handouts 22A and 22B). These are based on "Mending Wall" by Robert Frost.

After the test:

1. Read the **Poem** orally.

2. Call on various students to read parts of the poem using expression in their reading.

> *Literary Response and Interpretation Questions*
>
> * *Read the first and last line of the poem. How do these lines contrast in meaning? How could they be openings for an argument? What reasons could be cited to support each position?*
>
> * *Why is the title ironic? Is it an effective title? Why or why not?*
>
> * *In today's world we put up barriers to maintain separate space. Cite three examples of such an act.*
>
> *Reasoning Questions*
>
> * *What are the author's assumptions about fences?*
>
> *Change Questions*
>
> * *How does the concept of change function in this poem?*

4. Allow time for students to use **Concept Mapping** to trace the arguments in the poem. (See Section III for more information on concept mapping.)

5. Use the **Concept Maps** to discuss the arguments in the poem.

6. Give students two notecards each. Tell them they have 5 minutes to prepare a 2 or 3 point **Speech** about "Good fences make good neighbors."

7. Present the **Speeches**.

8. Examine the following sentence from the poem with respect to its **Grammar**. Indicate the part of speech for each underlined word.

> And on a day we meet to walk the line/And set the wall between us once again./We keep the wall between us as we go.

9. Administer **Grammar** post-assessment.

Writing Activity:

1. Write an essay arguing for or against fenced-in land.

Teacher Log Notes:

Post-Assessment for Literature (Handout 22A)

Name:_____

1. State an important idea of the poem in a sentence or two.

2. Use your own words to describe what you think the neighbor means by his comment, "Good fences make good neighbors."

3. What does the author say (believe) about change in this poem? Support what you say with details from the poem.

4. Create a different title for this poem. Cite two reasons from the poem for your new title.

Writing Pre-Assessment (Handout 22B)

Name:_____

Do you think that the poem "The Mending Wall" should be required viewing for all students in your grade?

Directions: Write a paragraph to answer the question. State your opinion, include three reasons for your opinion, and write a conclusion to your paragraph

THE MENDING WALL by Robert Frost (Handout 22C)

SOMETHING there is that doesn't love a wall,
That sends the frozen-ground-swell under it,
And spills the upper boulders in the sun;
And makes gaps even two can pass abreast.
The work of hunters is another thing:
I have come after them and made repair
Where they have left not one stone on stone,
But they would have the rabbit out of hiding,
To please the yelping dogs. The gaps I mean,
no one has seen them made or heard them made,
But at spring mending -time we find them there.
I let my neighbor know beyond the hill;
And on a day we meet to walk the line
And set the wall between us once again.
We keep the wall between us as we go.
To each the boulders that have fallen to each.
And some are loaves and some so nearly balls
We have to use a spell to make them balance
"Stay where you are until our backs are turned!"
We wear our fingers rough with handling them.
Oh, just another kind of out-door game,
One on a side. It comes to little more:
There where it is we do not need the wall:
He is all pine and I am apple orchard.
My apple trees will never get across
And eat the cones under his pines, I tell him.
He only says, "Good fences make good neighbors."
Spring is the mischief in me, and I wonder
If I could put a notion in his head:
"*Why* do they make good neighbors? Isn't it
Where there are cows? But here there are no cows.
Before I built a wall I'd ask to know
What I was walling in or walling out,
And to whom I was like to give offence.
Something there is that doesn't love a wall,
That wants it down." I could say "Elves" to him,
But it's not elves exactly, and I'd rather
He said it for himself. I see him there
Bringing a stone grasped firmly by the top
In each hand, like an old-stone savage armed.
he moves in darkness as it seems to me,
Not of woods only and the shade of trees.
He will not go behind his father's saying,
And he likes having thought of it so well
He says again, "Good fences make good neighbors."

Source: Stemmer House Publishers. (1982). *A swinger of birches: Poems of Robert Frost for young people*. Owing Mills, MD: Author.

Overview of Lesson 23

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X					X

Instructional Purpose:

*To apply generalizations about change to multicultural literature.

Materials Used:

1. Cultures and Change Grid Group A (Handout 23A).
2. Cultures and Change Grid Group B (Handout 23B).

Lesson 23

Activities:

Note to teacher: This lesson encourages students to look at change from the perspective of the characters in selected literature and from the context of the culture. For instance: In *The Secret of Gumbo Grove*, Raisin's conviction and confidence grow as a result of her work with Miss Effie (change can represent growth and development or regression and decay). In *Journey to Topaz*, the family is forced to move to the internment camp (change may occur according to natural order or be imposed by individuals or groups).

1. Working in two groups, students should record their findings about change on the **Cultures and Change Grids** (Handouts 23A and 23B), citing examples of the generalizations in each multicultural book read from Handouts 3A and 3B. When the grids are complete, students from Group A should share results across groups and post a **Combined Cultures and Change Grid.** Group B should do the same. A whole class discussion of how the concept of change pervades all of the books should be held.

Questions to Ask:

Change Questions

How does a cultural perspective relate to the concept of change?

Which books illustrated the most generalizations about change? Cite examples.

What book illustrated remarkable character change? How would you describe the nature of the change?

What book illustrated social change well?

In many books, individual change and cultural change parallel each other. What examples of this statement can you cite from your reading?

Teacher Log Notes:

Cultures and Change Grid (Handout 23A)

Group A

Titles/ Culture	Pervasive	Linked to Time	Systematic or Random	Growth or Regression	Natural Order or Imposed
Roll of thunder, hear my cry. African American					
Child of the Owl Asian American					
Morning star, black sun... Native American					
Going home Hispanic American					

Cultures and Change (Handout 26B)

Group B

Titles/ Culture	Pervasive	Linked to Time	Systematic or Random	Growth or Regression	Natural Order or Imposed
Secret of Gumbo Grove African American					
Journey to Topaz Asian American					
Rising voices... Native American					
Taking sides Hispanic American					

Unit Extensions

1. Read all of *The Adventures of Tom Sawyer*. Write an analysis of how one of the characters changed over the course of the story.

Twain, M. (1936). *The adventures of Tom Sawyer*. NY: The Heritage Press.

2. Play the game *Persuade**. In this game, each group of six students receives a set of "audience," "audience background," and "persuasion goal" cards. To begin, a set of cards is drawn and the audience role plays according to the "audience" and "audience background" directions. The persuader then delivers a four-minute speech to persuade his or her audience. Following the speech, the audience has three minutes to ask questions. At the conclusion of each round, participants rate the speaker using score sheets.

Kienzle, N. K. (1981). *Persuade*. [Game]. Colorado Springs, CO: Meriwether/Contemporary Drama.

3. Read *Peter Pan* by Sir James Barrie*. Compare it to "The Pied Piper."

*Barrie, Sir J. M. (1991). *Peter Pan*. Oxford: Oxford University Press.

Teacher Feedback Form

To the Teacher:

You have been collecting log notes on unit implementation throughout the preceding 20 lessons. Please take a few minutes and review those notes before responding to the following questions.

	To a great extent				Not at all
1. I enjoyed using this unit.	5	4	3	2	1
2. My students enjoyed the unit.	5	4	3	2	1

3. I would recommend the following changes in the unit:

4. I would like to see the following readings added to the unit:

5. I would like to see the following deleted from the unit:

6. Other comments:

Thank you for your cooperation.

Please return this form to:

Katie Hammett Hall
Coordinator of Special Projects
Center for Gifted Education
College of William and Mary
P. O. Box 8795
Williamsburg, VA 23187
804-221-2362

V. Assessments

This section contains copies of recommended teacher assessments for use during unit implementation. Assessments focus on key student outcomes of the unit. The following specific forms are included:

1. Group Discussion Assessment
2. Writing Self Assessment
3. Peer Assessment of Writing
4. Teacher Assessment Form for Writing
5. Persuasive Speech Evaluation Form (teacher/peer)
6. Teacher Reasoning Assessment
7. Concept of Change Assessment
8. Research Product Assessment

Group Discussion Assessment (Handout #1)

Name _____ Date_____

Directions: Use the following rating scale to evaluate each quality.

3 = Excellent 2 = Satisfactory 1 = Needs Improvement

	Needs Improvement	Satisfactory	Excellent
CONTENT			
- Did the student respond openly to the reading?	1	2	3
- Did the student interpret ideas in the reading?	1	2	3
- Did the student cite relevant examples from the reading to support ideas?	1	2	3
- Did the student use reasoning skills in understanding the reading?	1	2	3
- Did the student relate the reading to the concept of change?	1	2	3
PARTICIPATION			
- Was the student attentive to the discussion?	1	2	3
- Did the student contribute relevant ideas?	1	2	3

****

COMMENTS:_____

_____

_____

_____

Writing Self Assessment (Handout #2)

Name_____

Exercise_____

Directions: Use the following rating scale to evaluate each quality.

3 = Excellent 2 = Satisfactory 1 = Needs Improvement

	Needs Improvement	Satisfactory	Excellent
CONTENT			
-My main idea is clear	1	2	3
-My details support the main idea	1	2	3
-My ideas are organized logically	1	2	3
-My arguments are strong and well-supported	1	2	3
-My vocabulary is rich and varied	1	2	3
MECANICS			
My spelling is accurate	1	2	3
My capitalization is correct	1	2	3
My punctuation is correct	1	2	3

****

MY WRITING SAMPLE IS STRONG IN THESE WAYS:

_____

_____

MY WRITING SAMPLE COULD BE IMPROVED IN THESE WAYS:

_____

_____

Peer Assessment of Writing (Handout #3)

Reader_____

Writer_____

Directions: Read your partner's writing sample carefully. Complete each sentence.

1. I like the part where_____
2. I'd like to know more about_____
3. I think the main idea is_____
4. Some vocabulary which was especially fresh and specific was_____
5. I like the way you described_____
6. Your writing made me feel_____
7. Your writing reminded me of_____

****

THE WRITING SAMPLE IS STRONG IS THESE WAYS:

_____

_____

THE WRITING SAMPLE COULD BE IMPROVED IN THESE WAYS:

_____

_____

Teacher Assessment Form for Writing (Handout #4)

Name:_____ Date: _____

Directions: Use the following rating scale to evaluate each quality.

3 = Excellent 2 = Satisfactory 1 = Needs Improvement

	Needs Improvement	Satisfactory	Excellent
1. Expresses good ideas.	1	2	3
2. Smooth and orderly flow of ideas.	1	2	3
3. Displays approprate level of detail.	1	2	3
4. Demonstrates appropriate elements of structure (introduction, body, conclusion)	1	2	3
5. Uses descriptive language, vocabulary	1	2	3
6. Uses correct language.	1	2	3
7. Demonstrates correct use of language mechanics (e.g., capitalization and punctuation).	1	2	3

****

PARTICULAR STRENGTHS:

_____

_____

AREAS NEEDING IMPROVEMENT:

_____

_____

Persuasive Speech Evaluation Form (Handout #5)

Name_____

Exercise_____

Directions: Use the following rating scale to evaluate each quality.

3 = Excellent 2 = Satisfactory 1 = Needs Improvement

	Needs Improvement	Satisfactory	Excellent
The purpose of the speech was clear.	1	2	3
The speaker's reasoning was clear and logical.	1	2	3
The basic components of the argument were evident.	1	2	3
The speaker showed knowledge of the subject.	1	2	3
The speaker addressed opposing points of view.	1	2	3
The speaker was audible, maintained eye contact and spoke with expression.	1	2	3
The speaker held the interest of the audience.	1	2	3

****

THE BEST PART OF THIS SPEECH WAS:

_____

_____

A SUGGESTION FOR IMPROVEMENT IS:

_____

_____

Teacher Reasoning Assessment (Handout #6)

Name _____ Date_____

Directions: Please rate each student on his/her reasoning skills evidenced in oral and written communication.

3 = To a Great Extent 2 = To Some Extent 1 = Not At All

	Not at All	To Some Extent	To a Great Extent
1. To what extent is the reasoning clear?	1	2	3
2. To what extent is the reasoning specific as in citing appropriate examples or illustrations?	1	2	3
3. To what extent is the reasoning logically consistent?	1	2	3
4. To what extent is the reasoning accurate?	1	2	3
5. To what extent is the reasoning complete?	1	2	3

PARTICULAR STRENGTHS:

_____

_____

AREAS NEEDING IMPROVEMENT:

_____

_____

The Concept of Change Assessment (Handout #7)

Name _____ Date_____

Note to Teacher: Choose one of the attached poems to distribute to the students for this assessment.

Directions:
A. Read the attached poem and comment on the presence of the following generalizations about change.

1. Change is linked to time.
   Examples from the written piece:

2. Change is everywhere.
   Examples from the written piece:

3. Change may be positive.
   Examples from the written piece:

4. Change may be negative.
   Examples from the written piece:

5. Change may be perceived as orderly.
   Examples from the written piece:

6. Change may be perceived as random.
   Examples from the written piece:

7. Change may happen naturally.
   Examples from the written piece:

8. Change may be caused by people.
   Examples from the written piece:

B. Write a short paper demonstrating how the concept of change applies to this poem or article.

Dear March by Emily Dickinson

Dear March, come in!
How glad I am!
I looked for you before.
Put down your hat--
You must have walked--
How out of breath you are?
Dear March, how are you?
And the rest?
Did you leave Nature well?
Oh, March, come right upstairs with me,
I have so much to tell!

I got your letter, and the birds'--
The maples never knew
That you were coming -- I declare,
How red their faces grew!
But, March, forgive me--
And all those hills
You left for me to hue--
There was no purple suitable,
You took it all with you.

Who knocks? That April!
Lock the door!
I will not be pursued!
He stayed away a year, to call
When I am occupied.
But trifles look so trivial
As soon as you have come,
That blame is just as dear as praise
And praise as mere as blame.

Source:
Holdridge, B. (Ed.). (1978). *I'm nobody! Who are you? Poems of Emily Dickinson for young people*. Owings Mills, MD: Stemmer House Publishers.

The Cat and The Moon by William Butler Yeats

The cat went here and there
And the moon spun round like a top,
And the nearest kin of the moon,
The creeping cat, looked up.
Black Minnaloushe stared at the moon,
For, wander and wail as he would,
The pure cold light in the sky
Troubled his animal blood.
Minnaloushe runs in the grass
Lifting his delicate feet.
Do you dance, Minnaloushe, do you dance?
When two close kindred meet,
What better than call a dance?
Maybe the moon may learn,
Tired of that courtly fashion,
A new dance turn.
Minnaloushe creeps through the grass
From moonlit place to place,
The sacred moon overhead
Has taken a new phase.
Does Minnaloushe know that his pupils
Will pass from change to change,
And that from round to crescent,
From crescent to round they range?
Minnaloushe creeps through the grass
Alone, important and wise,
And lifts to the changing moon
His changing eyes.

Source:
Koch, K. & Farrell, K. (Eds.). (1985). *Talking to the sun: An illustrated anthology of poems for young people*. NY: Henry Holt and Company.

Research Project Assessment (Handout #8)

Name:_____ Date: _____

Directions: Use the following rating scale to evaluate each quality.

3 = Excellent 2 = Satisfactory 1 = Needs Improvement

	Needs Improvement	Satisfactory	Excellent
1. Issue and problem are clearly defined.	1	2	3
2. Sources are diverse.	1	2	3
3. Literature sources are summarized.	1	2	3
4. Interview or survey questions are included.	1	2	3
5. Interviews and/or surveys are summarized.	1	2	3
6. Results are reported appropriately.	1	2	3
7. Interpretation of data was appropriate.	1	2	3
8. Implications were made from the data.	1	2	3
9. Given the data, reasonable conclusions were stated.	1	2	3
10. The project paper was mechanically competent.	1	2	3

****

STRENGTHS OF THE PROJECT:

_____

_____

AREAS FOR IMPROVEMENT:

_____

_____

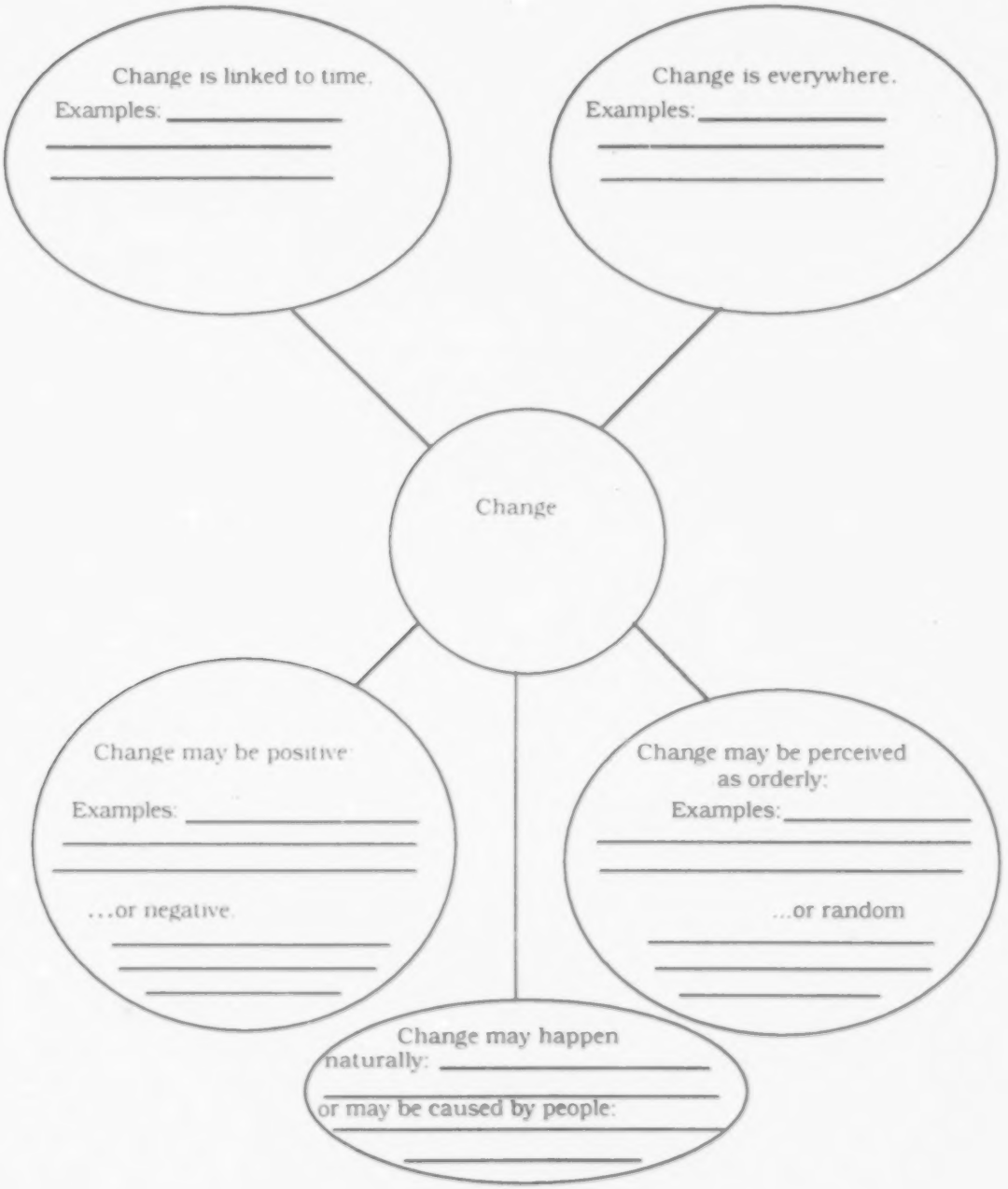
VI. Appendix

This section contains copies of reproducible forms for use during unit implementation. The following specific forms are included:

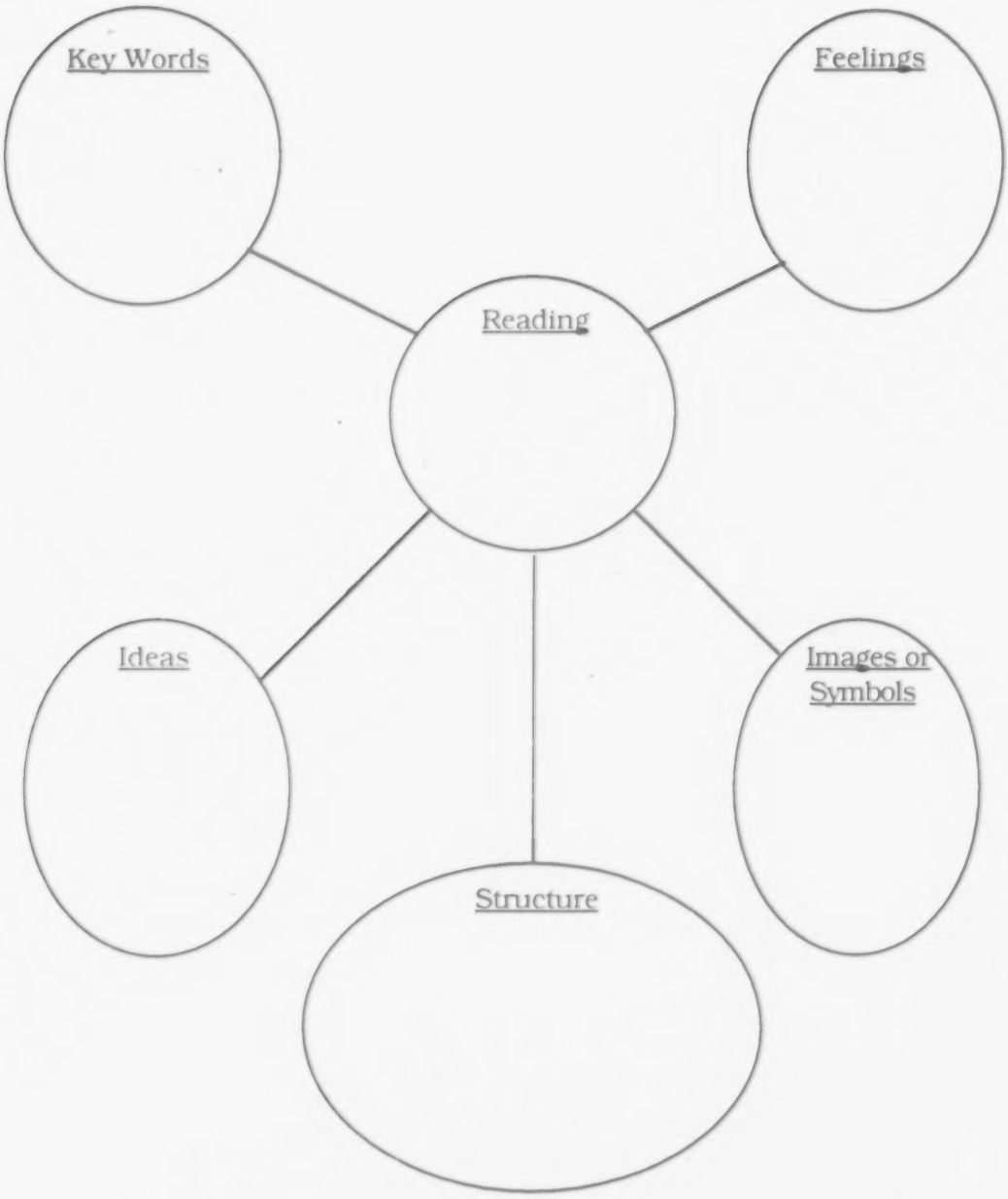
1. Change Model
2. Literature Web
3. Vocabulary Web
4. "Need to Know" Board
5. Research Model
6. Model for Persuasive Writing and Speaking

Change Model

Develop a list of three - five examples for each of the following statements (generalizations) about change.

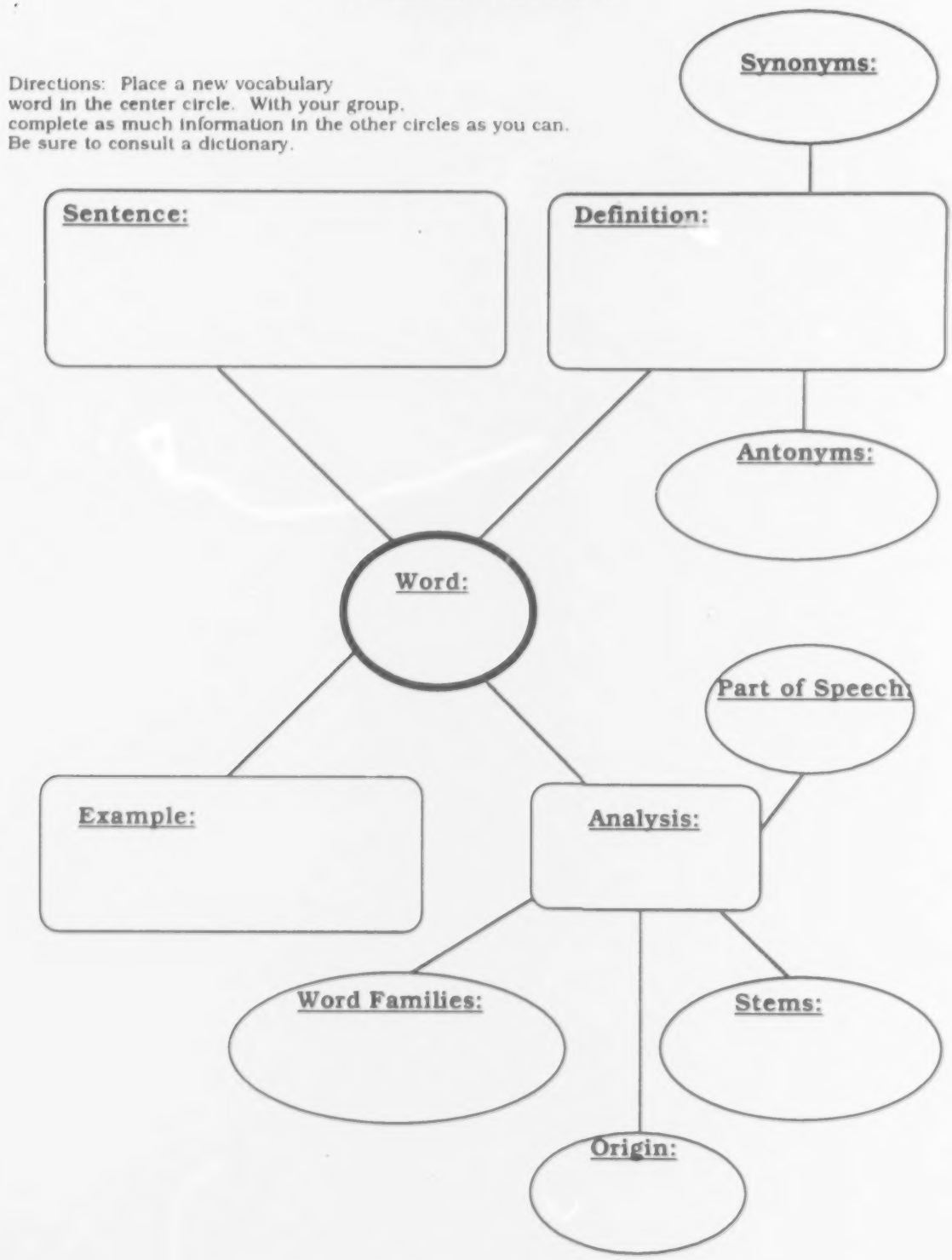


Literature Web Model



Vocabulary Web Model

Directions: Place a new vocabulary word in the center circle. With your group, complete as much information in the other circles as you can. Be sure to consult a dictionary.



"Need to Know" Board

What do We Know?	What do We Need to Know?	How Can We Find Out?

Research Model

1. Identify your issue or problem.

What is the issue or problem?

Who are the stakeholders and what are their positions?

What is <u>your</u> position on this issue?

2. Read about your issue and identify points of view or arguments through information sources.

What are my print sources?

What are my media sources?

What are my people sources?

What are my preliminary findings based on a review of existing sources?

3. Form a set of questions that can be answered by a specific set of data.
Ex: 1) What would the results be of _____? 2) Who would benefit and by how much? 3) Who would be harmed and by how much?

My Questions?

4. Gather evidence through research techniques such as surveys, interviews, or experiments.

What survey questions should I ask?

What interview questions should I ask?

What experiments should I do?

5. Manipulate and transform data so that it can be interpreted.

How can I summarize what I found out?

Should I develop charts, diagrams, or graphs to represent my data?

6. Draw conclusions and inferences.

What do the data mean? How can I interpret what I found out?

What conclusions and inferences can be drawn from my results?

7. Determine implications and consequences.

What are the implications and consequences of my results in light of the initial problem?

Do I know enough or are there now new questions to be answered?

8. Communicate Results.

Have I used Sections I-VII above to organize a written report?

Have I used Sections I-VII above to organize an oral presentation?

Model for Persuasive Writing and Speaking

Paragraph #1

State your issue or problem. Give illustrations and examples of it.

Paragraph #2

Present and develop an argument for dealing with your issue or problem in a particular way. Cite reasons for your position. Use sources you have read or interviewed to support your argument.

Paragraph #3

Develop a conclusion for your argument that restates your problem and resolves it.

NOTE: Organize your argument so that it is clear, specific, accurate, and logically consistent.

VII. Unit Bibliographies

This section contains bibliographies useful to teaching and implementing the unit. The section is organized as follows:

1) the works taught in the unit and resource materials used in its development;

2) an annotated bibliography on the concept of persuasion and change; and

3) a technology bibliography.

Works Used in the Unit

American heritage dictionary of the English language. (3rd. ed). (1992). Boston: Houghton-Mifflin.

American voices: Prize-winning essays on freedom of speech, censorship and advertising bans. (1987). New York: Philip Morris.

Appel, A. Jr. (1992). *The art of celebration: Twentieth-century painting, literature, sculpture, photography, and jazz.* New York: Alfred A. Knopf, Inc.

Ashabranner, B. (1982). *Morning star, black sun: The Northern Cheyenne Indians and America's energy crisis.* New York: Dodd, Mead.

Barrie, Sir J. M. (1991). *Peter Pan.* Oxford: Oxford University Press.

Beahm, G. (Ed.). (1993). *War of words: The censorship debate.* Kansas City, MO: Andrews and McMeel.

Bradbury, N. M. & Quinn, A. (1991). *Audiences and intentions: A book of arguments.* (1991). New York: Macmillan.

Browning, R. (1949). *Poems of Robert Browning.* London: Oxford University Press.

Censorship: For & against. (1971). New York: Hart.

Censorship: Opposing viewpoints. (1990). San Diego: Greenhaven.

Dallas Museum of Art. (1989). *Ancestral legacy: The African impulse in African-American art.* Dallas, TX: Author.

Dennis, R. P., & Moldof, E. P. (1975). Junior great books. Series 5. Chicago, IL: *The Great Books Foundation,* (3), 129-137.

Elliot, E. (Ed.). (1991). *American literature: A Prentice Hall anthology.* Englewood, NJ: Prentice Hall.

Feder, N. (1965). *American Indian art.* New York: Harry N. Abrams, Inc.

Frost, R. (1982). *A swinger of birches: Poems of Robert Frost.* Owing Mills, MD: Stemmer House.

Frost, R. (1954). *You come too: Favorite poems for young readers.* NY: Holt.

Furst, P. T., & Furst, J. L. (1982). *North American Indian art.* New York, NY: Rizzoli International Publications, Inc.

Goodrich, F., & Hackett, A. (1985). *Enjoying literature*. NY: MacMillan Publishing Co.

Hall, H., & Middlemass, R. (1949). The Valiant. In Cerf, B. A. and Carlnell,Van H. (eds.). *Thirty famous one-act plays*. NY: Modern Library.

Hamilton, E. (1942). *Mythology*. Boston: Little, Brown.

Hamilton, E. (1942). *The Greek way*. New York: Modern Library.

Hamilton, E. (1932). *The Roman way*. New York: W.W. Norton

Highwater, J. (1983). *Arts of the Indian Americans: Leaves from the sacred tree*. New York: Harper & Row, Publishers.

Highwater, J. (1978). *Many smokes, many moons: A chronology of American Indian history throught Indian art*. Philadelphia, PA: J. B. Lippincott Company.

Hirschberg, S. (1992). *One world many cultures*. New York: Macmillan.

Hirschberg, S. (1990). *Strategies of argument*. New York: Macmillan.

Hirschfelder, A. B., & Singer, B. R. (1992). *Rising voices: Writings of young Native Americans*. New York: Scribner's.

Jefferson, T. (1990). "The declaration of independence." In D. Ravitch (Ed.) *The American reader: Words that moved a nation*. NY: Harper Collins.

Kaufer, D. S., Geisler, C.D., & Neuwirth, C. M. (1989). *Arguing from sources*. NY: Harcourt Brace Jovanovich, Inc.

Kienzle, N. K. (1981). *Persuade*. [Game]. Colorado Springs, CO: Meriwether/ Contemporary Drama.

Martignoni, M. E. (1955). *The illustrated treasury of children's literature*. NY: Grosset and Dunlap.

Miller, R. K. (1992). *The informed argument: A multidisciplinary reader and guide* (3rd ed.). Fort Worth, TX: Harcourt Brace Jovanovich.

Mohr, N. (1986). *Going home*. New York: Bantam.

The National Museum of Women in the Arts. (1987). *Women in the arts*. New York: Harry N. Abrams, Inc.

The New York Public Library. (1984). *Censorship: 500 years of conflict*. New York: Oxford University Press.

Page, C. H. (Undated). *The chief American poets*. NY: Houghton Mifflin Co.

Public Agenda Foundation. (1987). *Freedom of speech: Where to draw the line*. Dayton, OH: Domestic Policy Association.

Ravitch, D. (1990). *The American reader: Words that moved a nation*. New York: HarperCollins.

Rose, R. (1990). Twelve angry men. In Kaufman, W. I. (Ed). *Great television plays*. NY: Dell.

Rottenberg, A. T. (1991). *Elements of argument: A text and reader* (3rd ed.). Boston, MA: Bedford Books of St. Martin's Press.

Soto, G. (1991). *Taking sides*. San Diego, CA: Harcourt Brace Jovanovich.

Stanford, J. A. (1993). *Connections: A multicultural reader for writers*. Mountain View, CA: Mayfield.

Stevens, W. (1972). *Letters of Wallace Stevens*. NY: A. A. Knopf.

Sullivan, C. (Ed.). (1989). *Imaginary gardens: American poetry and art for young people*. New York: Harry N. Abrams, Inc.

Tate, E. E. (1987). *The secret of Gumbo Grove*. New York: Franklin Watts.

Taylor, M. (1976). *Roll of thunder, hear my cry*. New York: Dial.

Twain, M. (1936). *The adventures of Tom Sawyer*. NY: The Heritage Press.

Uchida, Y. (1985). *Journey to Topaz* (rev. ed.). Berkeley, CA: Creative Arts Books.

Yep, L. (1977). *Child of the owl*. Baltimore, MD: HarperCollins.

Annotated Bibliography on Persuasion and Change

This bibliography offers challenging literature, insight into persuasion and change, rich experiences with language, and springboards for exploring issues of significance. Persuasion is addressed by looking at multiple points of view; change through looking at personal, societal, or environmental issues. Language is explored in two ways: (1) implicitly through exquisite writing and (2) explicitly through language study and language play. Autobiographical works of writers, a special feature of this bibliography, provide a first-hand account of the writing process and the development of talent. The titles provide opportunities for inquiry, reflection, and experiencing the joys of reading.

Ashabranner, B. (1990). *Children of the Maya: A Guatemalan Indian Odyssey.* New York: Putnam.

Ashabranner interviews Mayan immigrants in Florida who have fled Guatemala because of forced relocation, murder, and compulsory military service.

Ashabranner, B. (1984). *To live in two worlds: American Indian youth today.* New York: Dodd, Mead.

With photographs and gripping first-hand accounts, Ashabranner tells of the dilemma and conflicts of living in two cultures. Leroy Fallings' account of low self-image, prejudice, and how it affects educational expectations makes his chapter,"He Whose Children Come Back to Him," compelling reading.

Blumberg, R. (1985). *Commodore Perry in the land of the Shogun.* New York: Lothrop. (Intermediate-Advanced)

This detailed account of Perry's visits to Japan in 1853 and 1854 reveals the hostility, points of view, and sometimes humorous misconceptions of both groups. Documenting the social and cultural change that resulted from Perry's opening of Japan to the United States, this nonfiction work which is illustrated with reproductions of primary sources reads like an adventure story.

Chukovsky, K. (1976). *The Silver Crest: My Russian boyhood.* Translated from the Russian by Beatrice Stillman. NY: Holt, Rinehart and Winston.

Expelled from school and reviled because of his common background, Chukovsky recalls the boyhood influences and traumas that led to his self-education and fame as a writer.

Dahl, R. (1984). *Boy: Tales of childhood.* NY: Farrar, Straus, Giroux.

With the same vivid description and sense of the outrageous that fills his fiction for children, Roald Dahl recalls some of the funny, painful and

unpleasant events of his English childhood. He includes numerous samples of his letters and the boyhood experience that eventually inspired Charlie and the Chocolate Factory.

Dickinson, P. (1989). *Eva*. New York: Delacorte.

After Eva's body is destroyed by a car accident and her brain transplanted into the body of a chimpanzee, Eva must reconstruct her life. Dickinson uses science fiction to explore issues of personal development, relationships, and scientific research.

Fritz, J. (1982). *Homesick: My own story*. NY: Putnam.

Describing two years of her childhood in China, Fritz recalls adventure and happy times as well as longing to live in America. In *China Homecoming* (Putnam, 1985), her recollections go full circle with her return to China as an adult. The books radiate her curiosity, independence, and spirit.

Gilbar, S. (Ed.) (1989). *When writers first learned to read*. NY: David R. Godine.

The 29 selections include autobiographical excerpts from the work of authors such as Benjamin Franklin, Rudyard Kipling, Upton Sinclair, H. L. Mencken, Richard Wright, Stephen King, and Annie Dillard.

Greenfeld, H. (1978). *Sumer is icumen in: Our ever-changing language*. New York: Crown.

In short, lucid chapters, Greenfield chronicles the history of the English language. He includes information on how proper nouns change into common words, English words adapted and assimilated from other languages, euphemisms, slang, and the future of the language.

Kienzle, N. K. (1981). *Persuade*. [Game]. Colorado Springs, CO: Meriwether/Contemporary Drama.

In this game, each group of six students receives a set of "audience," "audience background," and "persuasion goal" cards. To begin, a set of cards is drawn and the audience role plays according to the "audience" and "audience background" directions. The persuader then delivers a four-minute speech to persuade his or her audience. Following the speech, the audience has three minutes to ask questions. At the conclusion of each round, participants rate the speaker using score sheets.

Koch, K. & Farrell, K. (Eds.) (1985). *Talking to the sun: An illustrated anthology of poems for young people*. New York: Metropolitan Museum of Art and Holt, Rinehart and Winston.

This multicultural anthology links poetry with reporductions of art works from the Metropolitan Museum of Art in New York. The authors state, "As the world changes, the way people write about it, draw it, and paint it changes. This is something you can see in the poems and works of art in this book. The organization of Talking to the Sun into ten sections was suggested by the history of poetry; the book starts with ancient and primitive poetry and ends with modern poetry."

Kohl, H. (1981). *A book of puzzlements: Play and invention with language.* NY: Schocken.

Kohl offers word play in the following categories: letter and word puzzlements; playing with the parts of speech; phrase and sentence variations; sense and nonsense; images and figures of speech; riddles, proverbs, and fables; play songs and play poems, codes and ciphers, and pictographic systems of writing. Each section includes numerous resources for further investigation. For teachers, Kohl includes an appendix with teaching suggestions.

Little, J. (1990). *Stars come out within.* NY: Viking.

In her second volume of memoirs, the Canadian author Jean Little tells the painful story of her increasing loss of vision and the changes it brought to her life. Her experiences with Zephyr, her seeing eye dog, are central to the story. In her first memoir *Little by Little* (Viking, 1987), she recounted her experiences as a visually impaired child and her dream of becoming an author. Jean Little's autobiographies are very personal accounts; throughout both of them she talks about the lifesaving and enabling role that literature and writing have played in her life.

Meltzer, M. (Ed.) (1987). *The American revolutionaries: A History in their own words. 1750-1800.* New York: Crowell.

Meltzer includes various points of view such as those of native Americans, women, and the British in this documentary of eyewitness accounts, speeches, diary excerpts, and letters. Meltzer's careful research is reflected in his other overviews of change in America that include: *Ain't Gonna Study War No More: The Story of America's Peace Seekers* (1985), The Black American: A History in Their Own Words.

Mohr, N. (1986). *Going home.* New York: Bantam.

Felita is overjoyed that she has the opportunity to spend her entire summer vacation with relatives in Puerto Rico. When she arrives, however, she experiences strict customs and teasing. Felita uses her talents to cope with the situation.

Raskin, E. (1978). *The Westing Game.* New York: Dutton.

The sixteen people who are invited to the reading of Sam Westing's will are divided into eight pairs, given a set of clues, and $10,000 per team to find the answer--but no one knows the question. Readers must play with words to solve puzzles along with the characters. Ellen Raskin's zany style and sense of humor can be found in another of her books, *The Mysterious Disappearance of Leon, I Mean Noel.*

Ravitch, D. (1990). *The American reader: Words that moved a nation.* NY: Harper Collins.

This multicultural anthology of speeches, poems, songs, correspondence, and photographs offers a rich, varied source of literature historically important yet accessible to students of all ages. Arranged chronologically, the anthology begins with "The Mayflower Compact" and concludes with contemporary pieces such as Jesse Jackson's speech to the Democratic National Convention and Tato Laviera's poem, "AmeRican."

Say, A. (1979). *The Ink-keepers apprentice.* NY: Harper and Row.

Drawing on his own experiences in Japan, Say writes a novel of a fourteen-year-old boy who apprentices himself to a famous cartoonist. The book is filled with reflections on learning, the artistic process, and self-determination.

Tate, E. E. (1987). *The secret of Gumbo Grove.* New York: Franklin Watts.

Eleven-year-old Raisin wants to learn the history of her community and challenges the belief of those who say "Blacks never did anything worth talking about." Her work uncovers information that some of her neighbors would rather keep secret.

Taylor, M. (1976). *Roll of thunder, hear my cry.* New York: Dial.

Taylor's first book of the Logan family portrays a vivid account of the black experience in rural Mississippi during the 1930s. Other titles in the Logan family saga include: *Let the Circle Be Unbroken* (1981), *Song of the Trees* (1975), *The Friendship* (1987), and *Mississippi Bridge* (1990). The characters are finely drawn and develop throughout the saga; each book is memorable.

Uchida, Y. (1991). *The invisible thread.* Englewood Cliffs, NY: Julian Messner.

Uchida's autobiography chronicles her experiences as a Niesei, a second generation Japanese American, which included the indignities and horrors of Topaz, a U. S. concentration camp during World War II. As an adult she discovered an invisible thread that linked her to the beauty and richness of Japan. Her collections of Japanese folktales such as *The Magic Listening Cap* and *The Sea of Gold* and fiction such as *Journey to Topaz* and the Rinko trilogy reflect her experiences and heritage.

Voight, C. (1981). *Homecoming*. New York: Atheneum.

Homecoming begins the Tillerman saga, the story of a gifted family; their neglect and finding of their talents. The books in the saga are told from the points of view of different family members. Other titles include: *Dicey's Song* (1983), *Solitary Blue* (1984), *The Runner* (1985), *Come a Stranger* (1986), *Sons from Afar* (1987), *Seventeen Against the Dealer* (1989).

Ward, L. (1973). *The Silver pony: A story in pictures*. Boston, MA: Houghton Mifflin.

This wordless novel for older readers considers world issues such as poverty and war. As the reader, you must supply the words and meaning.

Technology Bibliography

The following materials are valuable for use as teaching tools and/or extension activities in language arts units. This list is not exhaustive; teachers are encouraged to explore the resources available in their school divisions.

The software described below is appropriate for various grade levels. Many gifted learners will be able to use programs designed for higher grade levels. The teacher should preview all software and make recommendations for use based on the abilities of his/her students.

MINNESOTA EDUCATIONAL COMPUTING CONSORTIUM (MECC)
3490 Lexington Avenue North
St. Paul, Minnesota 55126
612-481-3500

1. Ghost Writer (Grades 7-12): Focuses student attention on the critical examination and revision stages of the writing process.

2. MECC Outliner (Grades 6-22): An outlining utility program which includes lessons that tie language arts concepts to word processing.

3. MECC Speller (Grades 6-10): Is designed to help students correct spelling and selected usage errors in their writing.

4. MECC Write Start (Grades 6-10): Includes ten word processing activities; allows students to experiment with the relationship of words, ideas, and language.

5. MECC Writer (Grades 6-adult): A simple word processing package which allows students to compose, edit, and print text.

6. Show Time (Grades 6-9): Allows students to write plays and see them performed on the computer.

7. Spellevator (Grades 1-12): Is designed to motivate students to practice their classroom spelling words.

8. Spelling Workout (Grades 1-12): Guides students through a three-step spelling process.

9. Those Amazing Reading Machines, I-IV (Grades 5-6): Each package contains catalog descriptions of Rube Goldberg-type machines; the student's task is to help the editors correct errors in the descriptions by reading for detail and sequence.

10. Word Herd: Look-Alikes (Grades 7-9): Look-alike words are presented on three levels: definition, context, and word expansion with prefixes and suffixes.

11. Word Herd: Sound-Alikes (Grades 7-9): Sound-alike words are presented on three levels: definition, context, and word expansion with prefixes and suffixes.

12. Writing an Opinion Paper (Grades 10-12): Prepares student authors to write a paper expressing an opinion on a topic of their choice.

THE LEARNING COMPANY
6493 Kaiser Drive Fremont, California 94555
1-800-852-2255

1. The Children's Writing and Publishing Center (Grades 2-12): Is a desktop publishing program that allows students to manipulate text and pictures in a flexible, page layout setting.

2. Gertrude's Puzzles (Grades 3-7): Provides six challenging puzzles to expand students' analytical thinking skills.

3. Magic Spells (Grades 1-6): Provides spelling practice using a patterned approach to spelling instruction.

SUNBURST COMMUNICATIONS
101 Castleton Street Pleasantville, New York 10570-9905
1-800-628-8897

1. Bank Street Beginner's Filer (Grades 2-6): Introduces students to database concepts by helping them locate, collect, organize, and report information.

2. Bank Street School Filer (Grades 5-12): Helps students develop critical thinking and computer literacy. Is useful for generating reports.

3. Bookmate (Grades 3-5): Helps students select quality books they will enjoy reading.

4. Groupwriter (Grades 3-5): Enables group discussion and debate using a networking system.

5. Hide 'n Sequence, Elementary (Grades 4-2): Is a language game which provides experience with reading and writing sequence skills.

6. Just a Little Lie (Grades 6-8): Allows students to examine moral issues as they write short stories. They practice word processing skills while developing plot, creating characters, and writing dialogue.

7. Magic Slate (Grades 2-adult): A word processing program which ties language arts concepts to word processing.

8. M-ss-ng L-nks: English Editor (Grades 4-5): Students solve puzzles by making educated choices about language based on an increasing number of clues.

9. M-ss-ng L-nks: Young People's Literature (Grades 4-6): Students solve puzzles by making educated choices about language based on an increasing number of clues. It offers a variety of passages from children's classics.

10. A Newbery Adventure: A Wrinkle in Time (Grades 5-7): The Newbery adventure story is presented in an interactive format which reinforces vocabulary and comprehension skills.

11. A Newbery Adventure: Island of the Blue Dolphins (Grades 5-7): This Newbery adventure story is presented in an interactive format which reinforces vocabulary and comprehension skills.

12. One of a Kind (Grades 4-8): Expands students' vocabulary and enhances creativity.

13. Proof It! (Grades 5-7): Students perfect proofreading and language skills while editing short, interesting lessons.

14. The Railroad Snoop (Grades 5-7): Students write a short story from the perspective of a young snoop. They practice word processing skills while developing plot, creating characters, and writing dialogue.

15. Watership Down (Grades 5-8): Allows the teacher to combine oral reading of children's literature and creative writing.

16. Write a Story! (Grades 5-7): Students practice word processing skills as they develop plot, create characters, and write dialogue for a story about an imaginary journey into the future.